

THE
SAMSKRITA RANGA ANNUAL
III

1960-61, 1961-62



Suvarna-Kalasa Trophy won by Samskrita Ranga in Ujjain

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THE SAMSKRITA RANGA

MADRAS

1963

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THE
SANSKRITA RANGA ANNUAL

III

1960—62



Svarna-Kalasa Trophy won by
SANSKRITA RANGA
for their SAKUNTALA at the
All-India Kalidasa Festival, Ujjain, 1961.

THE SANSKRITA RANGA,
MADRAS

1963

THE SAMSKRITA RANGA

THIRD ANNUAL REPORT

1960-61

The Second Annual Report of the Ranga for 1959-60 was presented at the General Body Meeting of the Ranga on 15th December 1960, when the second Annual Day was celebrated. The Ranga has great pleasure in submitting on the occasion of the Third Annual Day celebrations this Third Annual Report for the year ending 15th November 1961.

Bhagavadajjukiya :

On the second Annual Day celebrations of the Ranga which were held at the Museum Theatre on the 15th December 1960 the farce Bhagavadajjukiya of King Mahendravikrama Pallava of Kanci was presented. This farce, which was staged under the joint auspices of the Madras Natya Sangh as part of their CDACC Theatre-workshop programme, was acclaimed by the public as one of the best productions. Prof. Paul Thieme of Tübingen, who was the chief guest at the function, paid a high tribute to the performance. Recalling the performance he wrote from Tübingen, 'Nor shall I ever forget your Ranga performance of the Bhagavadajjukiya which was so enjoyable and instructive at the same time. I enjoyed indeed every bit of it and the single persons of the drama stand and shall stand, vividly before my eye, not as actors but as real people'. The same Farce was repeated on 17th December 1960 at the University Examination Hall, in the Indo-French Cultural Festival of the East-West Week organised by the Madras University.

Vikramorvasiya :

The Vikramorvasiya of Kalidasa staged by the Ranga at the third All-India Kalidas Festival, Ujjain, was repeated at the 34th Annual Conference of the Music Academy, Madras, on the 4th January 1961. The play won the appreciation of the large audience which included many foreign visitors. Dr. Sir C. P. Ramaswami Aiyar spoke on the occasion, complimenting the Ranga on its achievements; he observed that the enunciation of Sanskrit was perfect and the dramatic technique left little to be desired.

Natir Puja :

The Madras Stage Tagore Centenary Committee invited the Ranga to take part in their Tagore Drama festival. Natir Puja,



Sri Mama Warerkar releasing the Samskrita Ranga Annual I.
Also in the picture is Srijiva Nyayatirtha.



Smt. Kamaladevi releasing the Samskrita Ranga Annual II



Prof. Hooykaas of London, speaking on Indonesian Drama at the Ranga.



Sri E. Krishna Iyer, Secretary, Madras State Sangita Nataka Sangam speaking at the Third Annual Day of the Ranga.

one of the well-known plays of Tagore was translated from the original Bengali into Sanskrit by Dr. V. Raghavan, the President of the Ranga and put on boards at the Museum Theatre on 2nd September 1961. Sri K. Balasubrahmanya Iyer, M.L.C, who presided congratulated the President and the participants. The play, which had almost an all-ladies cast, proved a signal success.

Abhijnana Sakuntala :

As in the previous years, the Madhya Pradesh Kala Parishad invited the Ranga for staging one of Kalidasa's plays at the Fourth All-India Kalidas Festival held in November 1961, at Ujjain. Accordingly, the Ranga presented Kalidasa's masterpiece Abhijnana Sakuntala at the Kalidasa Festival at Ujjain on 22nd November 1961. The play was adjudged as the best among productions as drama and the gold cup, *SVARNA-KALASA*, instituted for the first time, was won by the troupe. Mrs. Kamala Ratnam spoke on behalf of the Festival Committee and Sri Trivedi, Archaeologist to the Government of Madhya Pradesh read Sanskrit verses eulogising Dr. V. Raghavan's services in the resuscitation of Sanskrit Drama. The Sakuntala was repeated on 23rd November 1961 at the Polytechnic Hall, Bhopal, at the request of the Kalidasa Celebration Committee, Bhopal. Reviewing the Bhopal performance, the Madhya Pradesh Chronicle of the 25th November said that the Samskrita Ranga's presentation of Sakuntalam at Bhopal was an intellectual and aesthetic feast and referred to the restrained acting and perfect accent and fluency of Sanskrit spoken with grace. Mr. Krishna Deva, Superintendent, Temple Survey, Archaeological Department, Bhopal, spoke on behalf of the Kalidas Festival Committee of Bhopal. The Samskrita Ranga's troupe availed of the occasion to visit Sanchi and Vidisa which were closely related to the Malavikagnimitra of Kalidasa.

A. I. R. Productions :

During the year presentation of plays in the A.I.R. by the Ranga continued as a regular feature of its activities as in previous years. The Ranga and its members took part in the weekly Suprabhatam and quarterly Amara Bharati programmes broadcast by the All-India Radio. On 4th March 1961, Act III of the *Mṛcchakatika*, the scene of Sarvilaka's theft, was broadcast as a Suprabhatam Programme. On 26th September 1961 in connection with Tagore Centenary celebrations, the poet's musical play, *Valmiki Pratibha*, rendered into Sanskrit by Dr. V. Raghavan for the first time from the original Bengali, was presented as a Magazine Programme. In the morning Suprabhatam programme on 4th November, the Act IX of *Mṛcchakatika*, the court-scene, was broadcast.

In addition to these the Ranga members individually also took part in the programmes of the A.I.R., Madras. Some of the plays in full and scenes from plays presented during this period were Mattavilasa, a farce by Mahendravikrama Pallava; Act III of Venisamhara depicting the quarrel between Asvatthama and Karna; Hasyacudamani of King Vatsaraja; Act IV of Nagananda in which the hero Jimutavahana offers his life in the place of the Snake Sankhacuda to Garuda; Act III of Kundamala, showing Sita in banishment who while remaining invisible, listens to the lamentations of Rama, at Valmiki's hermitage; the feigned quarrel between Candragupta and Canakya shown in Act III of Mudraraksasa, and Acts II and VI of the Abhijnana Sakuntala.

Affiliation :

During the year the Ranga enrolled itself as one of the affiliated institutions of the Madras Music Academy, the premier music institution of the South, as also of the Madras Natya Sangh.

Sanskrita Ranga Annual :

The Second number of the Samskrita Ranga Annual for 1959-60 was issued during the period under report. Smt. Kamaladevi Chattopadhyaya, Vice-President of the Central Sangeet Natak Akademi, released the Second Samskrita Ranga Annual at a function held on 14th September 1961 at the Music Academy premises. Smt. Kamala Devi speaking on this occasion stressed the need for acquiring and preserving the knowledge and technique of the traditional Indian Stage. She pointed out that such publications as the Ranga Annual were quite useful because they added to their knowledge of the ancient and traditional Indian stage. Sri N. Raghunatha Iyer who spoke earlier expressed his appreciation of the Ranga's useful, sustained and sincere work in the resuscitation of Sanskrit Drama. He also drew the attention of the audience to different contributions contained in the Volume.

Special Meeting :

On the 25th July 1961 under the auspices of the Ranga, Sri T. L. Venkatarama Iyer, Chairman, Law Commission, spoke on 'My Experience of the Sanskrit Stage in Madras.' He gave a detailed and interesting account of his experiences of the Sanskrit dramas played on the Madras stage and how the enthusiasm of other great men like the late S. Satyamurti and others kept the Sanskrit Stage alive in the city under the support of Suguna Vilasa Sabha and the Madras Samskrita Academy in particular. He added that in his opinion the greatness of Sanskrit was made known to non-Sanskritists by actual presentation of Sanskrit dramas. He opined that with its variety and number, Sanskrit drama formed one of the richest branches of Sanskrit literature.



A Scene from the Ranga's production of Tagore's Natir Puja in Sanskrit.



Sakuntala writing the love-letter—Scene from Act III of the Ranga's Sakuntala Production



Sakuntala taking leave of the inmates of the Asram—From Act IV of the Ranga's Sakuntala Production

Grant-in-aid :

We are glad to report that the Central Sanskrit Board, Ministry of Education gave during the year a grant of Rs. 3000/- towards the expenses for producing Bhavabhuti's Malatimadhava and Anarkali by the President. We express our thanks to the Central Sanskrit Board for their help.

Committee Meetings :

The Executive Committee met on 25th July to transact the following business :

1. To consider the opening of a separate account, No. 2 in the name of the Samskrita Ranga for the grant made to the Ranga by the Ministry of Education, Government of India, New Delhi.

2. To consider the presentation of a play on the occasion of Tagore Centenary Celebrations.

3. To consider the taking part and staging of a play at the All India Kalidas Festival to be held at Ujjain.

Office-bearers :

The following were the office-bearers during the year :

President : Dr. V. Raghavan

Vice Presidents : Prof. A. Shanmukha Mudaliar
Sri. G. Venkatachalam
Srimati Indira Ramadorai

Trustees : Sri T. S. Rangarajan
Sri M. M. Gurunath

Secretaries : Sri C. S. Sundaram
Kumari S. S. Janaki
Sri T. K. Venkateswaran

Treasurer : Sri K. V. Sarma

Members : Prof. P. Thirugnanasambandhan
Mrs. Kamalam Unni
Miss Ammini Amma
Sri V. S. Venkataraghavachariar
Sri U. Venkatakrishna Rao
Sri R. Ramakrishna Iyer

Sri C. R. Swaminathan
 Kalasagaram Sri Rajagopal
 Sri H. Vaidyanathan
 Sangitabhushanam S. Ramanathan
 Kumari V. Ranganayaki
 Pt. S. Rajagopala Sarma
 Sri K. Ganesan
 Kumari T. P. Vijayalakshmi
 Sri M. Anantanarayanan

Members :

There were on the rolls of the Ranga 130 Members. During the period under report the following became Life Members :

Sri K. Chandrasekharan

Sri G. Venkatachalam

and the following Donor Members :

Dr. V. Raghavan

Sri M. M. Gurunath

A donation of Rs. 30/- was paid by Sri D. C. Raghaviah, Advocate, Nellore.

Income and Expenditure :

During the year under report an amount of Rs. 321/- was realised by way of subscriptions. The production of two programmes over the All-India Radio brought a remuneration of Rs. 120/-. Under production of plays an amount of Rs. 1880-30 nP. was realised ; this includes the amounts received for the staging of the Bhagavadajjukiya under the auspices of the Madras Natya Sangh and the East-West Week of the Indo-French Cultural Celebrations, the Vikramorvasiya under the auspices of the Madras Music Academy and the Natir Puja under the auspices of the Madras Stage Tagore Centenary Celebrations Committee. A grant-in-aid of Rs. 3,000/- has been received for the production of two full-length plays, the Malatimadhava of Bhavabhuti and a new play Anarkali written by the President of the Ranga. The printing of the Samskrita Ranga Annual and other items cost the Ranga Rs. 818-38 nP. An amount of two hundred and ninetyfive (Rs. 295/-) was spent in excess of the grant for Natir Puja and we have applied to the Stage Tagore Committee for reimbursement of this amount. In other respects, the charges for the



A Scene from the last Act of the Ranga's production of the Sakuntala.



The fisherman Scene from Ranga's Sakuntala Production



The Swarna-Kalasa Trophy won by the Ranga for their Sakuntala production at the All India Kalidasa Festival in Ujjain. Dr. C. P. Ramaswami Iyer presenting it formally at a function held in Madras.

production of plays nearly matched the amount received by the Ranga under this item. Other details of income and expenditure may be seen in the Audited Statement of Accounts for the year under report.

Acknowledgements :

The Samskrita Ranga expresses its thanks to the following individuals and institutions for help in the successful conduct of its activities during this period.

The Ministry of Education ; Madhya Pradesh Kala Parishad, Gwalior ; Madhya Pradesh Government ; the Music Academy, Madras ; the Madras Natya Sangh ; the All India Radio, Madras ; the Vivekananda College, Madras ; Sri S. Subrahmanyam, Sri Krishnaswamy of Voltas ; the guardians and parents of actors and actresses of the Ranga ; the Principals of the City Colleges and other educational institutions, the Press and the public of Madras. The thanks of the Ranga are due to Dr. K. Kunjunni Raja for auditing the accounts of the Ranga.

Abstract of Receipts and Payments for the period from 16th November 1960 to 15th Nov. 1961

RECEIPTS		PAYMENTS	
To	Rs. nP.	By	Rs. nP.
Membership Fee	321 00	Printing Charges	818 38
Donations	15 00	Postage	81 70
Remuneration from A.I.R. Programmes	120 00	Meetings	6 75
Production of Plays	1,880 30	Stationery	23 32
Sale of Books	11 50	Conveyance & Rehearsals	43 70
Advances taken from Members	492 54	Production of Plays	35 30
Grant-in-aid from the Govt. of India	3,000 00	Photographs & Albums	121 30
Interest on Bank Acct.	7 90	Purchase of stage articles	37 11
		Purchase of Books	29 25
Opening Balance:		Subscriptions paid	40 00
Cash in Bank	291 64 }	Advances returned	150 00
Cash in hand	171 03 }	Miscellaneous	32 21
		Bank charges	4 25
		Closing Balance:	
		In Punjab National Bank	10 51
		S. B. Account	27 53
		Moratorium	
		United Com. Bank	
		S. B. Acct. 1	26 67
		S. B. Acct. 2	3,000 00
		Cash in hand	5 88
			3,070 59
		Total	6,310 91

(Sd.) V. RAGHAVAN,
President.

(Sd.) C. S. SUNDARAM,
(Sd.) S. S. JANAKI.

(Sd.) K. V. SARMA,
Hon'y. Treasurer.

(Sd.) K. KUNJUNNI RAJA,
Hon'y. Auditor.



Participants in the Sakuntala production at the Kalidasa Festival, Ujjain, 1961, with the trophy won by them.



Participants in the Ranga's Sakuntala Production

THE SAMSKRITA RANGA

FOURTH ANNUAL REPORT

1961-1962

The Third Annual Report of the Ranga for 1960-61 was presented at the General Body Meeting of the Ranga, held on the 17th December 1961 when the Annual Day of the Ranga was also celebrated. The Ranga has great pleasure in placing before its members on the occasion of its Fourth Annual Day celebrations, this Fourth Annual Report for the year ending with the 15th November 1962.

Abhijnana Sakuntala :

At the 35th Annual conference of the Music Academy, Madras, the Samskrita Ranga repeated the Abhijnana Sakuntala of Kalidasa with whose production the Ranga won a trophy at the All-India Kalidas Festival at Ujjain in November, 1961. H. E. Sri Bishnuram Medhi, Governor of Madras, who was present at the performance complemented the actors on their talents. The large new auditorium of the Academy was packed to the full on the occasion.

Malati Madhava :

With a grant-in-aid received from the Central Sanskrit Board, the hitherto unattempted play of Poet Bhavabhuti, the Malati Madhava was presented by the Ranga at the Museum Theatre on the 29th June 1962, under the Presidentship of Sri M. Patanjali Sastri, Chairman, Central Sanskrit Board. This play was presented after two and a half month's rehearsal and with special efforts in designing the appropriate sets to suit the historical period and the place of the action of the play. This effort of the Ranga again proved a signal success, as the appreciation of the public and the Press showed.

Koodiyattam :

The third important activity during the year was the presentation of Koodiyattam for three days consecutively on the 29th, 30th and 31st August 1962 at the premises of the Mylapore Fine Arts Club. The Koodiyattam, the traditional Sanskrit Drama by the Chakyars of Kerala was, for the first time, presented in Madras. The members of the Ranga and lovers of Sanskrit had the unique opportunity of witnessing the Koodiyattam and gaining a first-hand knowledge of this unique tradition of Sanskrit drama preserved in Kerala. This was also a programme organised by the Ranga with a partial grant from the Central Sanskrit Board.

A.I.R. Productions :

As in previous years, the Ranga continued to present scenes from Sanskrit plays regularly on the A.I.R. The Ranga and its members continued also to participate in the weekly Suprabhatam and the quarterly Amarabharati Magazine Programmes of the A.I.R.

On 3rd February 1962, the last Act of the Mrcchakatika was presented as a Suprabhatam Programme. On 28th April, 1962, Act IV of the Mrcchakatika was broadcast as a Suprabhatam Programme. On 27th March 1962, the play Vaidyabandhu, an adaption in Sanskrit from Molier's *Mock Doctor* by Sri V. S. Venkataraghavachariar, one of the members of the Ranga, was presented as a Magazine Programme. On the 2nd June 1962, Act VII of the Mudraraksasa was presented as a Suprabhatam Programme. Act VI of the Malati Madhava of Bhavabhuti was presented as a Suprabhatam Programme on the 16th June 1962. From the Mrcchakatika, Act I was broadcast as Suprabhatam programme on the 15th September 1962. A short piece from the Subhadradhanajayam Koodiyattam was presented as a Magazine Programme on 25th September 1962 by Mani Madhava Chakyar's Troupe. On the 10th November 1962 a dramatised version of Raghuvamsa-Canto II was presented as Suprabhatam Programme in connection with the Kalidasa Day Celebrations.

Affiliation :

As in the previous years, the Ranga continued its affiliation to the Music Academy, Madras and the Madras Natya Sangh (Theatre Centre, affiliated to the UNESCO).

Members :

During this year, there were on the rolls of the Ranga 103 members. We are glad to report that during the year the following became Life Members :

1. Mr. Clifford Jones of U.S.

2 & 3 Mr. & Mrs. Anujan Raja.

4. Sri. S. S. Vasan.

and 5. Sri V. Panchanadam, Business Week Press.

Office-Bearers :

The following were the office-bearers during the year :

President : Dr. V. Raghavan.

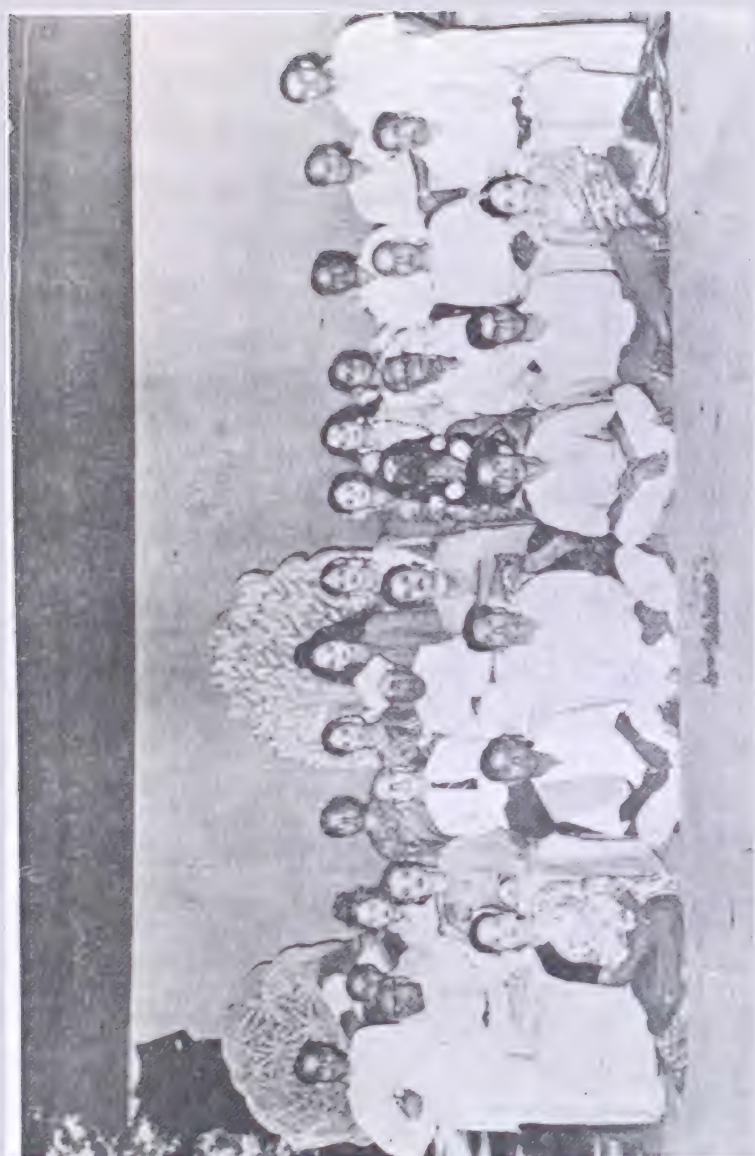
Vice-Presidents : Prof. A. Shanmukha Mudaliar

Mrs. Indira Ramadorai

Sri G. Venkatachalam



A Scene from Act V of the Ranga's production of the Malatimadhava



<i>Trustees :</i>	Sri T. S. Rangarajan Sri M. M. Gurunath
<i>Secretaries :</i>	Sri C. S. Sundaram Kumari S. S. Janaki Sri T. K. Venkateswaran
<i>Treasurer :</i>	Sri R. Kalidas
<i>Members :</i>	Prof. P. Thirujnanasambandhan. Mrs. Kamalam Unni Miss. Ammini Amma Sri V. S. Venkataraghavachariar Sri U. Venkatakrishna Rao Sri R. Ramakrishna Iyer Sri K. Ganesan Sri C. R. Swaminathan Kalasagaram Sri Rajagopal Sri H. Vaidyanathan Sangitabhusanam S. Ramanathan Kumari V. Ranganayaki Pandit S. Rajagopala Sastri Kumari T. P. Vijayalakshmi Sri M. Anantanaryanan.

Special Meetings :

On the III Annual Day (17-12-1961) Sri. E. Krishna Iyer, Secretary, Madras State Sangita Nataka Sangham, spoke on "My Reminiscences of Sanskrit Drama in Madras". He gave an account of the several Sanskrit dramas presented under different organisations in the City since 1928 in which he had acted, particularly those under the Suguna Vilas Sabha and the Madras Samskrita Academy. He referred to the work of the late S. Raghavachari, the late S. Satyamurti and other actors, and the inspiration they received from Mm. S. Kuppuswami Sastri. He praised the efforts of Dr. V. Raghavan on resuscitating the production of Sanskrit plays and observed that adequate rehearsing and mastery of the text were the two essentials of success.

On the 19th December 1961 Prof. Hooykas of the School of Oriental and African Studies, London University, gave a lecture on 'Indonesian Drama'. He spoke about the different kinds of

drama in vogue in Indonesia, *Wayong wong* (Shadow Plays), *Langen-driya* etc., and the influence of the Mahabharata and Ramayana on these performances. Dr. V. Raghavan, who presided, emphasised the close relation of the ancient Indian Sanskrit stage and Indonesia and appealed to the Central Sangeet Natak Akademi to help votaries of Indian theatre-movements to visit Indonesia and study the art preserved there.

Felicitatation Functions :

On the 2nd March 1962, the members of the Samskrita Ranga and the Sahrdayas of Madras met at the Woodlands Hotel to felicitate Dr. V. Raghavan, President of the Ranga, on his receiving the Republic Day honour of Padma Bhushana conferred by the President of India. Many lovers of Sanskrit, and other prominent members had gathered. Sri C. S. Sundaram, one of the Secretaries of the Ranga read an address in Sanskrit, which was presented to Dr. V. Raghavan on behalf of the Ranga. A silver memento was also presented to him on the occasion by the Sahrdayas who had gathered on the occasion. Prof. R. Srinivasan who presided at the function praised the Samskrita Ranga as an institution working for the development of Indian Culture and referred to the superb presentation of the Sakuntala at the Music Academy. Mr. P. Thirujnanasambandhan, Prof. of Sanskrit, Presidency College, said in his speech that Dr. V. Raghavan was the ideal student of the ideal Teacher Mm. Kuppuswami Sastri. This was followed by speeches by other members of the Ranga, viz. Sri G. Venkatachalam, Mrs. Indira Ramadorai, Sris T. N. Gopala Sarma, K. Ganesan, S. Chellappa, Prasenan and Satyanarayana. Verses extolling the President were read by Sri K. Kunjunni Raja, S. S. Janaki and Mudumbai Narasimhachari. Dr. V. Raghavan in his reply, appealed to all those present, particularly those of the younger generation, to devote themselves more to the cause of the Samskrita Ranga and carry on and develop its work in the coming years.

Suvarnakalasa :

Another important function organised this year was in connection with the Trophy, the *Suvarnakalasa*, won by the Ranga for their presentation of the Abhijnana Sakuntala at last year's Kalidasa Festival at Ujjain. Dr. C. P. Ramaswami Ayyar, who was kind enough to preside over the function spoke highly of the Ranga and its President, Dr. V. Raghavan, and gave away the Trophy which was received by the President on behalf of the Ranga.

At the same function, Sri K. Chandrasekharan, Vice-Chairman of the Madras State Tagore Centenary Committee, gave



1. M. Patanjali Sastri, President, Central Sanskrit Board congratulating the Ranga at their Malatimadhava Production. 2. A Scene from the Koodiyattam at the Ranga—Subhadradhananjaya. 3. The Koodiyattam Party and members of the Ranga.



H. E. Governor of Madras Sri Bishnuram Medhi and Smt. Medhi at the Koodiyattam shows at the Ranga. Dr. Raghavan showing Governor the printed text of the play enacted and explaining.



Dr. C. P. Ramaswami Iyer speaking at the Koodiyattam performance at the Ranga.

away copies of the works of Tagore as souvenirs to the participants of *Natir-Puja* presented by the Samskrita Ranga during Tagore Centenary Celebrations in Madras. He paid compliments to the actors and actresses of the play and praised the efforts in adapting in Sanskrit from the original Bengali of the poet. Kumari Maitreyi Ramadurai thanked Dr. Ramaswami Ayyer and Sri K. Chandrasekharan.

Grant-in-aid :

The Ranga received from the Central Sanskrit Board grants-in-aid for their production of the *Malati Madhava* and the presentation in Madras of the *Koodiyattam*. The excess of expenditure incurred for *Natir-puja* was reimbursed by the Madras State Tagore Committee.

Committee Meetings :

During the year, there were two meetings of the Executive Committee. It met on the 9th August 1962, to take stock of the work done, to consider the holding of a public meeting for the award of *Suvarnakalasa* and for distributing mementos to the participants of *Natir Puja* and to arrange to bring to Madras a *Koodiyattam* troupe from Kerala.

On August 14th, 1962, the Executive Committee met again to transact routine business. The resignation of the Treasurer Sri K. V. Sarma, who was leaving Madras, was accepted and in his place Sri R. Kalidas was elected Treasurer. The appreciation of the services of the retiring Treasurer was recorded.

Acknowledgment :

The Ranga desires to express its thanks to all those institutions and individuals who had helped in the work of the Ranga during the year: the Central Sanskrit Board; M. P. Kala Parishad; the Music Academy, Madras; the A. I. R., the Vivekananda College, Madras, guardians and parents of the actors and the authorities of the City Colleges, Press and the Public and the Hony. Auditor, Dr. K. K. Raja.

THE SAMSKRITA RANGA, MADRAS.

Abstract of Receipts and Payments for the period from 16th November 1961
to 15th November 1962.

RECEIPTS		PAYMENTS	
To	Rs. nP.	By	Rs. nP.
Membership Fee	342 00	Printing charges	529 97
DONATIONS :		Postage	126 61
Individual	30	Meetings	432 00
Malati Madhavam	185	Stationary	26 26
Koodiyattam	179	Photos & Album	477 11
Felicitation		Production of Plays	8,184 85
function	266	Stage articles	7 54
	660 00	Conveyance charges	65 23
Advance from Member	166 00	Purchase of Books for presen-	
Sale of Publications	17 02	tation	177 76
Remuneration from AIR pro-		Subscriptions paid	25 00
grammes	360 00	Miscellaneous	30 47
Production of Plays	5,002 00	National Defence Fund	45 00
Grant-in-Aid from the Govt. of		Bank Charges	2 25
India towards Koodiyattam,		Advances returned	544 26
publication of Natankusa &		Manuscript Copying	48 75
play production	3,000 00	Preparation of Sets	600 00
Additional Grant from Tagore			
Committee	300 00		
Amount Realised by sale of			
tickets :		Closing Balance :	
Malati Madhavam	1216		
Koodiyattam	801	Punjab National Bank	
	2,017 00	S.B. A/c. 10 51	
Interest on Bank Accounts :		Moratorium 27 53	
Acct. I	5 20		38 04
Acct. II	71 88		
	77 08	United Comml. Bank	
Opening Balance :		S.B. A/c. I 1,574 98	
Acct. I	26 67	" " II 1,836 07	
	10 51		
	27 53	Cash in	
Acct. II	3,000 00	hand	239 54 3,650 59
Cash in			3,688 63
hand	5 88		
	3,070 59		
	15,011 69		15,011 69

V. Raghavan
President.

C. S. Sundaram
S. S. Janaki
Secretaries,

K. Kunjunni Rajah
Hony. Auditor,

R. Kalidas
Hony. Treasurer.

List of Additional Members, 1960-62**Patron**

1. T. S. Rangarajan, Advocate, 1/3, De Silva Road, Madras-4.

Life Members

2. Clifford Jones, University of Pennsylvania, Philadelphia, U. S. A.
- 3, 4. Mr. and Mrs. Anujan Raja, 7, Nathan Street, Madras -31.
5. S. S. Vasan, "Gemini House", Edward Elliot's Road, Madras-14.
6. V. Panchanadam, Business Week Press, Lloyds Road, Madras-14.

Members

7. S. Venkateswaran, I. C. S., 27, Vth Trust Cross Road, Mandavallipakkam, Madras-28.
8. K. Rajagopalan, Dept. of Sanskrit, Vivekananda College, Madras-4.
9. T. N. C. Srinivasavaradacharya, 63, II Main Road, Gandhi-nagar, Madras-20.
10. Dr. N. Sankunni Menon, 107-108, Broadway, Madras-1.
11. T. R. Govindarajan, Head Master, R. K. Mission High School, Madras-17.
12. S. Chellappa, 33, IInd Main Road, Raja Annamalipuram, Madras-28.
13. Dr. S. K. Nayar, Malayalam Department, University, Madras-5.
14. Mrs. Meenakshi, "Grihasree" 8, Seventh Street, Lake Area, Madras-34.

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A BIBLIOGRAPHY OF MODERN SANSKRIT PLAYS

By

Dr. V. Raghavan

&

Sri C. S. Sundaram

In the following is given an analytical bibliography of 156 Sanskrit plays written in modern times. The analysis has been from the point of view of the needs of the Stage keeping in mind the production of these pieces. This bibliography was originally prepared at the instance of Sri C. C. Mehta for the Bharatiya Natya Sangh, New Delhi. The original Bibliography has been included in Pt. I of the Bibliography of Stageable Plays in the Indian Languages published under the joint auspices of the M.S. University of Baroda and the Bharatiya Natya Sangh, New Delhi (1963). Since the original compilation was sent, many new pieces have come to be known and also information as to several of them having been staged. As some printing errors have crept in the original Bibliography and as several additions have also been found necessary, the same has been revised and made up-to-date and for the sake of those interested in Sanskrit Drama, it is printed here in the pages of the Samskrita Ranga Annual.

ADBHUTAMSUKAM by Vakula Bhushanacharya, Jaggu. Original. Acts : VI. Scenes : 3 in I, 1 in II, 2 in III, 3 in IV, 2 in V, and 4 in VI. M : 33. F : 5. Extras : 2. Staged : not known. Year of Publication : 1932. Publishers : not known. Address for permission : Jaggu Alwar Iyengar, Melkote (Via French Rocks).

Uses Prakrit. Based on the episodes in the Sabha and Vana Parvas of the Mahabharata. The author makes a few changes like the introduction of the golden deer and shortening the period of Vana Vasa to suit the play. The attempt to humiliate Draupadi, with Dussasana trying to remove her garment and the miracle of the Lord multiplying her garments endlessly forms the main episode and gives the title to the play (Wonder Garment).

ALABDHA-KARMIYAM by Nair, K. R. Original. Acts : I. Scenes : 1. M : 2. F : 2. Extras : nil. Staged : not known.

Year of Publication : 1942-43. Publishers : Sri Chitra, Maharajah's Sanskrit College, Trivandrum. Address for permission : not known.

Among characters are included allegorical representations of Sanskrit language and literature and Imagination. The sorrowful plight of the poor unemployed Sanskrit scholar is shown. When he is about to join the army to save his family from poverty or explore the possibility of taking to agriculture, an offer is made to him for a small job in a Sanskrit School.

AMARA-MANGALA by Bhattacharya, Tarkaratna. Original. Acts : VIII. Scenes : 3 in I, 4 in II, 2 in III and IV, 3 in V, 2 in VI and VII and 6 in VIII. M: 25. F: 5. Extras: 10. Staged: not known. Year of Publication : 1937. Publishers : Banaras. Address for permission : Author, Bhattapalli.

Introduces songs; uses Prakrit. Historical play based on the annals of Mewad featuring King Amarasimha of Udaipur.

AMARA-MIRAM by Chauduri, Dr. Jatindra Bimal. Not yet Published. Staged: at the Annual Conference of Pracyavani, Calcutta, by the Pracyavani troupe, Calcutta; and also at Barranagar in March '63. Address for Permission: Author, 3, Federation Street, Calcutta-9.

Drama based on the life of Bhakta Mira.

AMARSHA-MAHIMA by Thiruvengkatacharya, K. Original. Acts: I. Scenes: 5. M: 3. F: 3. Extras: nil. Staged: not known. Year of Publication: 1951. Publishers: *Amrtavani*, Mysore. Address for permission: Author, Mysore.

Dramatisation of common experience in home and office. Ramachandra, an officer, gets wild with his wife Bhagyavati for having prepared the food very badly. Without taking his meals fully he goes away to the office in an angry mood. There too he accuses his assistant Chandrasekhara unnecessarily. As a result of this Chandrasekhara goes to his house and picks up a quarrel with his wife Saroja. She in her turn rebukes her servant Kalika. Thus a series of repercussions of anger from the top to the bottom.

ANANDA-RADHAM by Chaudhuri, Dr. Jatindra Bimal. Original. Acts: VII. Scenes: each act consists of one scene only. M: 15. F: 4. Extras: nil. Staged: 5 times by the Pracyavani Troupe, Calcutta; at Calcutta on 20-9-'60 and 23-7-'62, at Agartara (24 Pharganas) on 22-9-'60, at Dwaraka on 5-10-'62, at Jamnagar on 8-10-'62. Year of Publication: 1962. Publishers: Pracyavani Mandir, Calcutta. Address for permission: Author, 3, Federation St., Calcutta-9.

Based on Sri Radha-Lila.

ANTYESHTI-SAMSKARA by Kamala, K. Translation of Tagore's comic play. Acts: I. Scenes: 3. M: 17. F: 3. Extras: nil. Staged: Not known. Published in *Suryodaya*, XXXVIII, 7-9, Sri Bharata - Dharma - Mahamandala, Jagatganj, Benaras Cant. Year of Publication: 1962. Address for permission: Authoress, Lecturer, Girls College, Osmania University, Hyderabad (A.P.).

The sons of an old man, who is in the death bed, want to publicise their father's death and plan for it in great detail. But the old man survives in spite of the Doctor's verdict, to the surprise of the sons and the friends and relatives who had already assembled there for the funeral procession.

ANUKULA-GALAHASTAKAM by Bhattacharya, Vishnupada. Original. Acts: II. Scenes: 2 in each Act. M: 5. F: 2. Extras: nil. Staged: not known. Year of Publication: 1959 (September). Publishers: *Manjusha*, 8 Bhupendra Bose Avenue, Calcutta-4. Address for permission: Vishnupada Bhattacharya, Bhattapalli.

Short social farce. There is an interesting arrangement of the first scene which is taken up by a telephone conversation by partitioning the stage in the middle and showing the two houses between which the telephone conversation takes place.

Divyendusundara dials for his friend Yaminikanta, and gets a wrong number where a lady by name Yamini is staying. He mentions about the trip taking her to be a lady staying in his friend's house. Now Yamini wants to play a joke. She gives him the address in Ranchi where he can meet his friend. Yamini decides to go to Ranchi with a girl friend of hers, and continue the joke on Divyendusundara. At Ranchi the two girls go for sight-seeing asking the servants to be careful. There is a scare of thieves in the place.

Divyendusundara calls and the servants mistaking him for a thief tie him up and ill-treat him. Coming back and seeing Divyendusundara in that condition, Yamini feels very sorry and sets him free. She and her friend reveal the truth and feel sorry for the happening and entertain Divyendusundara with refreshments. Divyendusundara does not excuse Yamini and would like her to be punished. Her friend proposes that the proper punishment is to become his wife and the whole thing ends happily.

APRATIMA-PRATIMAM by Vakulabhushana, Jaggu. Acts: II. Scenes: 2 in I and 3 in II. M: 9. F: 2. Extras: nil. Staged: Not known. Year of Publication: 1960. Publishers: *Sanskrita Pratibha*, II, i, Sahitya Akademi, New Delhi. Address for permission: Author, Melkote.

Theme taken from the episode at the end of the battle of Mahabharata: Dhrtarashtra's evil intention towards Bhima and his trying to crush him by hugging him and how he is saved from it by Krsna; the iron image of Bhima with which Duryodhana had been practising Gada-yuddha is put in Bhima's place and Bhima is saved.

ASHADHASYA - PRATHAMADIVASE by Raghavan, Dr. V. Original. Acts: I. Scenes: 1. M: 2. F: nil. Extras: nil. Staged: produced in the AIR, Madras. Published in the *Sanskrita Ranga Annual*, II, 7, Srikrishnapuram Street, Madras-14. Year of Publication: 1961. Address for permission: Author, 7, Srikrishnapuram Street, Madras-14.

Playlet built up from the Meghaduta of Kalidasa.

ASUYINI by Pandita Kshama Rao and Lila Rao Dayal. Original story by Pandita Kshama Rao and dramatisation by Lila Rao Dayal. Acts: IV. Scenes: 2 in I, One in II and III and 2 in IV. M: 2. F: 5. Extras: 3. Staged: 2 times in 1962 at Khatmandu, Nepal. Year of Publication: 1958 (July). Publishers: *Manjusha*, 8 Bhupendra Bose Avenue, Calcutta-4. Address for permission: Authoress, C/o Indian Embassy, Khatmandu, Nepal.

Depicts the superstitious life among the fishing folk. Depicting the problem of child-sacrifice to Goddess Kali.

AVANTISUNDARI See Prekshanakatrayi below.

BALA-VIDHAVA by Pandita Kshama Rao and Lila Rao Dayal. Original story by Pandita Kshama Rao and dramatisation by Lila Rao Dayal. Acts: III. Scenes: 3. M: 8. F: 8. Extras: nil. Staged: Produced in the AIR, Bombay, on 29-12-55. Year of Publication: 1955. Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4.

Problem of a young widow. A social theme.

BALAYOGI by Pandita Kshama Rao and Lila Rao Dayal. Staged once as Parlour production in March '62 and again in the same month at Khatmandu.

BHAIMI-NAISHADHIYAM by Sitaramacharya. Original. Acts: I. Scenes: 4. M: 4. F: 2. Extras: nil. Staged: not known. Year of Publication: 1957. Publishers: *Bharati*, Vol. VII. Pt. 7 and ff. Bharati Bhavan, Gopalji Rasta, Jeypore.

An One-Act play on the story of Nala and Damayanti. One of the entries for the One-Act Play competition conducted by the *Bharati*.

BHAKTA-SUDARSANA by Dikshita, Mathura Prasada. Original. Acts: VI. Scenes: 3 in I, 6 in II, 4 in III, 5 in IV, 3 in V and 5 in VI. M: 20. F: 9. Extras: nil. Staged: not known. Year of Publication: 1954. Publishers: Mathura Prasada Dikshita, 149, Hajariyana, Jhansi. Address for permission: not known.

In Sanskrit and Prakrit; on the model of the classical Sanskrit Plays.

With Hindi translation and coloured illustrations. The story of Sudarsana, son of Dhruvasandhi of Kosala taken from the Devibhagavata.

BHAKTI-VISHNUPRIYAM by Chaudhuri, Dr. Jatindra Bimal. Original. Acts: VII. Scenes: 2 in II, 4 in V and 2 in VII. M: 16. F: 3. Extras: nil. Staged: 12 times by the Pracyavani Troupe, Calcutta; at Calcutta on 12-7-'57, 23-12-'57, 17-5-58, 28-8-'60, 29-6-'62, at Navadvip on 8-2-'58; at Puri on 21-6-'58, at Pondicherry on 30-11-'59, at Contai on 23-1-'60, at Rangoon on 30-12-'60, at New Delhi on 22-4-'62, at Jamnagar on 6-10-'62; in the AIR, Calcutta on 11-11-'57 and New Delhi on 24-4-'62. Year of Publication: 1959 (June). Publishers: *Manjusha*, 8, Bhu-

pendra Bose Avenue, Calcutta, 4. Address for permission : Author, 3, Federation Street, Calcutta-9.

The comparatively unknown life of Sri Vishnupriya, Holy consort of Gauranga Mahaprabhu. The latter part of Vishnupriya's life has been depicted here. It begins with the renunciation of Lord Sri Krishna Chaitanya and ends with her meeting with the celebrated wives of Nityananda and Advaita Prabhu and other leading women devotees.

BHARATA-BHASKARAM by Chaudhuri, Dr. Jatindra Bimal. Not yet Published. Staged : 4 times by the Pracyavani Troupe, Calcutta; before Central Sanskrit Board at Calcutta on 14-4-'61 and also on 9-4-'61, 8-5-'61 and 16-7-'61; also produced in the AIR, Calcutta on 16-4-'61. Address for permission : Author, 3, Federation Street, Calcutta-9.

The middle part of the life of Poet Rabindranath Tagore.

BHARATA - HRIDAYA - ARAVIDAM by Chaudhuri, Dr. Jatindra Bimal. Original. Acts : VII. Scenes : each act is complete in one scene : M: 13. F: 5. Extras : nil. Staged : 6 times by the Pracyavani Troupe, Calcutta; for the first time in Pondicherry at the Sri Aurobindo Ashram on 17-10-1959, at Contai on 23-1-60, at Navadvip on 5-3-'61, at Gorakhpur on 27-12-'62; at Calcutta on 23-1-'63 and 10-2-'63, also in the AIR, Calcutta on 21-12-'62. Year of Publication : 1960. Publishers : The Pracyavani Sanskrit Series, no. XXXII, 3, Federation St., Calcutta-9.

Deals with the life of Sri Aurobindo as well as with his teachings.

BHARATA-JANAKAM by Chaudhuri, Dr. Jatindra Bimal. Year of Publication : 1962. Address for permission : Author 3, Federation Street, Calcutta-9.

On the Life of Gandhi.

BHARATA-MELANA by Visweswara Sarma and Dhyanesa Narayana Sastri. Original. Acts : VI. Scenes : 2 in I, 1 in II to VI. M: 16. F: 7. Extras : 15. Staged : not known. Year of Publication : 1959. Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4,

Songs are introduced. Dramatisation of the well known episode from the Ramayana, book 2, of Bharata meeting Rama in the Chitrakuta forest.

BHARATA-VIJAYA-NATAKA by Dikshita, Mathura Prasada. Original. Acts: VIII. Scenes: 3 in I, 8 in II, 5 in III, 6 in IV, 5 in V, 10 in VI, one in VII and VIII. M: 80. F: 5. Extras: 10. Staged: not known. Year of Publication: 1947. Publishers: Motilal Banarsidas, Nepali Khapola, Banaras. Address for permission: Ayodhyanath Dikshit, 149, Hajariyana, Jhansi.

Uses Songs; uses Prakrit and modern Indian languages. Dramatises the history of India from the entry first by Europeans, her subsequent conquest by Britain, the Indian mutiny and fight for freedom under the national leaders like Tilak, Gandhi and others.

BHARATA-VIVEKAM by Chaudhuri, Dr. Jatindra Bimal. Staged: 8 times by the Pracyavani Troupe, Calcutta; at New Delhi on 26-11-'62, at Gorakhpur on 28-12-62, at Calcutta on 17-1-'63, 19-1-'63 and 26-1-63, at Pyradanga (Nadia) on 9-2-'63, at Nimpith (24 Pharganas) on 25-2-'63, at Barranagar (24 Pharganas) on 26-2-'63. Not yet published. Address for Permission: Author, 3, Federation St., Calcutta-9.

On the life of Swami Vivekananda.

BHASKARODAYAM by Chaudhuri, Dr. J.B., Acts. XV. Scenes: each act in one scene. M: 27. F: 6. Extras: 15. Staged at the XVII Annual Meeting of Pracyavani Mandir in Calcutta on 14th April, 1961 on the occasion of the Rabindranath Centenary. Year of Publication: 1961. Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta 4. Address for permission: Author, 3, Federation Street, Calcutta-9.

Drama based on the early life of Rabindranath. Rabindra's own songs rendered into Sanskrit are included.

BHASMASURA by Bhattacharya, Amitabha and Das, Phatiklal. Original by Amitabha Bhattacharya and translation by Phatiklal Das. Acts: III. Scenes: 3 in I, II and III. M: 15. F: 6. Extras: 4. Staged: not known. Year of Publication: 1956-57. Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: not known.

Based on the story of the demon Bhasmasura. Names are given to each scene.

BHATTA-SAMKATA by Srijiva Nyayatirtha, Acts: II. Published in *Sanskrita Sahitya Parishat Patrika*, Calcutta. Year of Publication: 1926. Address for Permission: Author, Bhatpara, 24 Pharganas, West Bengal.

A Comedy.

BHRANTI-VILASA by Dikshitar, Srisaila. Translation of "Comedy of Errors" of Shakespeare. Year of Publication: 1877.

BHUVANA-BHASKARAM by Chaudhuri, Dr. Jatindra Bimal. In the press. Address for permission: Author, 3, Federation Street, Calcutta-9.

On the later part of the life of Tagore.

CAMUNDA by Sastri, K. L. V. Original. Acts: IV. Scenes: 2 in I, 1 in II, III and IV. M: 7. F: 6. Extras: 8. Staged: not known. Year of Publication: not known. Publishers: K. V. Ramakrishna Rao, Saraswati Bhavan, 4/3, Ayya Mudaly Street, Chintadripet, Madras. Address for permission: Author, 17, 4th Main Road, Rajah Annamalaipuram, Madras-28.

Social conflict between the orthodox folk in the village and the newly educated.

CANAKYA-VIJAYA by Pt. Shri Ramanatha Misra Sarma. Original. Acts: V. Scenes: 3 in I, 4 in II, 5 in IV and V. M: 19. F: 7. Extras: nil. Staged: Before the All India Oriental Conference, 20th Session, Bhuvaneshwar, October, 1959. Year of Publication: Not known. Publishers: Not known. Address for permission: Author, C/o. Baleshwara Mandala Sanskrita Natya Sangh, Baleshwara (Orissa.)

Historical play; Acts sub-divided into scenes as in Western plays; based on the well known theme of king Chandragupta and Chanakya; departs from Visakhadatta's *Mudrarakshasa* considerably. The author has also written the following Sanskrit plays:

Puravana, Baleswara (unpublished), Samadhana (in press), Prayascitta (in press), Atma Vikraya (in press), Karmaphala (a farce).

CANDA-TANDAVA by Srijiva Nyayatirtha. Original. Acts: II. Scenes: 2 in I and 1 in II. M: 12. F: Nil. Extras: 3. Staged: in Calcutta Sanskrit College Hall, in 1950. Year of Publication: 1953. Publishers: Calcutta Oriental Press Limited, 9, Panchanan Ghosh Lane, Calcutta-9. Address for permission: Author, Principal, Sanskrit College, Bhatpara, 24 Pharganas, West Bengal.

A Prahasana. It presents an imaginary picture of the horrors of the last world war; portrays the picture of India. Marxism and Stalin, Hitler, Mussolini, the French and the British leaders are introduced. Abstract characters like Greed, Anger and Violence are also featured.

CAURA-CATURIAM by Srijiva Nyayatirtha, Acts: II. Published: *Sanskrita Sahitya Parishat Patrika*, Calcutta. Year of Publication: 1951. Staged: 2 times at Calcutta. Address for permission: Author, Bhatpara, 24 Pharganas, West Bengal.

A Comedy.

CHHATRAPATI-SAMRAJYA by Yajnik, M. M. Original. Acts: X. Scenes: 2 in I, II and III, 6 in IV, 2 in V and VI, 4 in VII, 3 in VIII, 2 in IX and X. M: 58. F: 5. Extras: 10. Staged: not known. Year of Publication: 1929. Publishers: Mulshankar M. Yagnik (with English Translation), Baroda. Address for permission: Author, Principal, Rajakiya Sanskrit Mahavidyalaya, Baroda.

Introduces songs.

Dramatises the life of Shivaji and his heroic activities.

CHHAYA-SAKUNTALAM by Parikh, Jivanlal T. Original. Act: I. Scenes: not known. M: 1. F: 5. Extras: nil. Staged: not known. Year of publication: 1957. Publishers: J. T. Parikh, M. T. B. College, Surat. Address for permission: Author, M.T.B. College, Surat.

Sakuntala comes to Kanva's Ashrama. Dushyanta too, after regaining the lost ring, comes there. There is a meeting of Dushyanta with Sakuntala who was invisible by virtue of Tiraskarini Vidya. An imaginative recon-

struction after the manner of Act III of the Uttaramarica.

CIPITAKA-CARVANA by Srijiva Nyayatirtha. Original. Acts : II. Scenes : 2 in I. M : 6. F : 2. Extras : nil. Staged : by Howrah Sanskrit Samaj, at Calcutta and by students of Rishi Bankimcandra College, Naihati in 1961. Year of Publication : 1959 (January). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta 4. Address for permission : Author, Principal, Sanskrit College, Bhatpara, 24 Pharganas, West Bengal.

A farce. The extent to which a miser could go is depicted here.

DASYU-RATNAKARA by Vidyabhushana, M.M. Viswesvara and Dhyanesa Narayana. Original. Acts : I. Scenes : 4. M : 11. F : 1. Extras : 3. Staged : not known. Year of Publication : 1957 (October). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission not known.

This dramatises the traditional story of how sage Valmiki lived in his early life as a robber in the forests ; how Brahma and Narada, whom he waylaid once, gave him enlightenment, and how eventually he became, along with his followers, the worshipper of Rama-nam and the author of the epic Ramayana.

DESABANDHU-DESAPRIYAM by Chaudhuri, Dr. Jatindra Bimal. Staged at Calcutta and a part produced in the AIR, Calcutta on 24-2-'63. Not yet published. Address for permission : Author, 3, Federation Street, Calcutta 9.

Based on the lives of Desabandu Chittaranjan Das and Desapriya Jatindra Mohan Sen Gupta.

DEVAYANI by Sastri, Bommaganti Ramalinga. Original. Acts. V. Scenes. 1 in I, 2 in I and II, 1 in III, IV and V. M: 4. F: 4. Extras. 3. Staged : Not known. Publishers : Amarabharati Granthamala, 1. Year of Publication: 1962. Address for permission : Author, 1-1-336/93, Vivekanagar, Hyderabad-30.

Theme from Yayati's life in the Mahabharata.

DHANANJAYA-PURANJAYA by Bhattacharya, Sri Visnupada. Original. Acts : VIII. Scenes : 2 in I, One each in

II to VIII. M: 11. F: nil. Extras: nil. Staged: not known. Year of Publication: 1959 (April). Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: not known.

Very short scenes, two of them dream scenes in which Siva appears.

Based on a mythological story bringing out the religious merit and efficacy of hospitality or Atithya. An old man Dhananjaya is in his last moments and requests his boastful son, who was practising wrestling, Puranjaya, to take him to Banaras. Accordingly Puranjaya fulfills his father's desire and feels haughty over it. Siva appears in his dream, after his father's death and shows him the sufferings of his father in the hell. Further he suggests that the merit of Athithya alone can save his father. Puranjaya does as advised by Siva and saves his father from hell.

DHARMA-RAKSHANA by Lakshminarayana Rao. Original. Acts. VI. Scenes: each act in one scene. M: 14. F: 3. Extras: 5. Staged: not known. Published by Trilinga Granthamala, Tirupati. Year of Publication: 1961. Address for permission: Author, Telugu Department, Venkateswara University, Tirupati.

On the Ekalavya episode in the Mahabharata. Krishna himself puts down Ekalavya by killing him when Ekalavya joins the Kauravas on Karna's persuasion; no slokas; completely in prose.

DHARMASYA SUKSHMA GATI by Thampi, V. K. Original. Acts: III. Scenes: One in I, 2 in II and one in III. M: 5. F: 3. Extras: nil. Staged: not known. Year of Publication: 1924. Publishers: Sridhar Bharati Hall, Trivandrum.

Historical romance, based on Srinagar and Manipur not being on friendly terms.

DHRUVAVATARA by Khot, Skanda Sankara, Original. Act: I. Scenes: 3. M: 7. F: nil. Extras: 10. Staged: Once at Nagpur. Year of Publication: not known. Publishers: Kamala Khot, Dhanatolika, Nagpur.

Farce depicting how students in the school have funny ideas about ancient culture and Puranic characters like

Dhruva and Prahlada. Finally the students come to the conclusion that the one who studies without his mind going astray is really Dhruva and in their class there is such a person whom they want to follow. The qualities of the Puranic character Dhruva are also incidentally touched upon and used.

DINADASA-RAGHUNATHAM by Chaudhuri, Dr. Jatindra Bimal. Original. Acts : XII. Scenes : 2 in I, 2 in VII, 2 in VIII. All other acts consist of one scene only. M : 18. F : 6. Extras : nil. Staged : on 26-7-1959 at Mahajati Sadan, Calcutta, at the Tenth Foundation Day of the Government of West Bengal Vangiya Sanskrit Siksha Parishad. Year of Publication : 1961 (Nov.). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission : Author, 3, Federation Street, Calcutta.

This work is based on the life of Raghunath Das, one of the six celebrated Vrndavana Gosvamins, responsible for the rapid development of Gaudiya Vaishnavism.

GANESA-CATURTHI by Pandita Kshama Rao and Lila Rao Dayal. Original Story by Kshama Rao and dramatisation by Lila Rao Dayal. Acts : I. Scenes : 2. M : 5. F : 2. Extras : 3. Staged : not known. Year of Publication : 1956 (April). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission : Authoress, c/o Indian Embassy, Kathmandu, Nepal.

The plot is based on the popular belief that one comes to grief if he sees the moon on the Ganesa Caturthi.

GIRIDHARA-SAMVARDHANAM by Srijiva Nyayatirtha. Staged : Broadcast form AIR, Calcutta in 1961. Publishers : *Sanskrita Ratnakara*, Jaipur. Year of Publication : 1949. Address for permission : Author, Bhatpara, 24 Pharganas, West Bengal.

A Vyayoga.

GIRIJAYAH PRATIJNA by Pandita Kshama Rao and Lila Rao Dayal. Story by Kshama Rao and dramatisation by Lila Rao Dayal. Act : I. Scenes : 7. M : 5. F : 1. Extras : nil. Staged : Produced in the AIR, Delhi on 29th September, 1955 and also from Bombay, Dharwar

Poona and Gauhati and by Meerut College in 1955 ; also on 14-8-61 in the Indian Embassy, Khatmandu, Nepal, Parlour. Year of Publication : 1955 (May). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission : Authoress, c/o Indian Embassy, Khatmandu, Nepal.

Girija is doting over the picture of her son, killed by a farmer some years back. Suddenly a murderer who had escaped from the prison rushes into her house and prays for refuge. She hides him down in the well. The police come in search for the culprit and she realises that the person whom she had taken under her protection was none else than the murderer of her son. After the departure of the police, she wants to fulfill her resolve to take vengeance of her son's murderer; but his appeal and her motherly instinct get the upper hand and she excuses and saves him.

GURU-DAKSHINA by Srinivasa Rangacharya. Original. Acts: III. Scenes: 2 in I, 1 in II and 4 in III. M: 15. F: nil. Extras: 5. Staged: not known. Year of Publication: 1946. Publishers: *Amrtavani* (Bangalore), pp. 22-46. Address for permission: not known.

A dramatisation of the episode of King Raghu and Kautsa, pupil of Varatantu in *Raghuvamsha*, Canto VI, by Kalidasa. Some new imaginative scenes are introduced.

HA HANTA SARADE by Khot, Skanda Sankara. Original. Act: I. Scenes: 3. M: 4. F: 3. Extras: nil. Staged: once in Nagpur. Year of Publication: 1957. Publishers: Srimati Kamala Khot, Dhanatolika, Nagpur, Address for permission: C/o Publishers.

Won a prize. Introduces songs.

A short farce on scholars and their difficulties with wives and children who are unable to appreciate the value of their writings.

HOLIKOTSAVA by Pandita Kshama Rao and Lila Rao Dayal. Original. Kshama Rao's story and dramatic adaptation by Lila Rao Dayal. Acts: III. Scenes: each in one scene. M: 4. F: 1. Extras: nil. Staged: at Indian Embassy, Kathmandu in March '61. Year of Publication: 1955 (October). Publishers:

Manjusha, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission : Authoress, C/o Indian Embassy, Khatmandu, Nepal.

The happiness of people on the day of Holi, at home and abroad, is depicted; the money-lender of the village, Raghu, Ganu and Vitthal, friend of Ganu, all indulging in their revelries. The harmful effects of drinking during Holi are also deprecated.

KAILASANATHA-VIJAYA by Srijiva Nyayatirtha. Original. Act: I. Scenes: 4. M: 11. F: 2. Extras: nil. Staged: in Sri Rammohan Library Hall in 1957 and produced in the AIR, Calcutta on 13-3-1963. Year of Publication: 1959. Publishers: *Sanskrita Pratibha*, I. i, Sahitya Akademi, New Delhi. Address for permission: Author, Principal, Sanskrita Vidyalaya, Bhattapalli, 24 Pharganas, West Bengal.

Uses songs.

On the episode of Ravana trying to shake Mt. Kailasa and Siva subduing his pride. Ravana is shown as personifying Violence, Kailasa as symbol of Indian Culture and Siva as personification of Non-Violence.

KALIDASA-CARITA by Velankar, S. B. Original. Acts: V. Scenes: 4 in I, 3 in II, III and IV, 4 in V.M: 17. F: 5. Extras: Nil. Staged: Produced at the Kalidas Festival at Ujjain in 1961 and by the Brahmana Maha Sabha, Bombay, in the Summer Drama Festival, 1962. Publishers: Jay Hind Publishers, Bombay 2. Address for permission: Mrs. Sudha Velankar, Indira Niwas, A. G. Street, Bombay 4.

Kalidasa's life as he grows into a mature poet is depicted as theme of the play. Some imaginary characters, some of them with names occurring in Kalidasa's works are introduced; a few verses of Kalidasa have also been used. The piece culminates in the poets' production of the *Raghuvamsha* as his masterpiece. Songs in Hindustani style have been introduced.

KALI-PRADURBHAVA by Sastri, Y. Mahalinga. Original. Acts: VII. Scenes: each in one scene. M: 19. F: 1. Extras: 4. Staged: not known. Year of Publication: 1956. Publishers: Sahityachandrasala, Tiruvalangadu

P.O. Via. Narasingampet, Distr. Tanjore. Address for permission : same as above.

Depicts the deterioration of the moral standards on the appearance of the Kali age.

KAMALAVIJAYA-NATAKA by Venkataramanayya, C. Translated and adapted from an English play, "The Cup," by Tennyson. Acts: V. Scenes: 3 in I and II, 2 in III, IV and V. M: 20. F: 12. Extras: 10. Staged: not known. Year of Publication: 1938. Publishers: Government Press, Mysore. Address for permission: not known.

Enlarges the Two-Act tragedy of Tennyson into a Five-Act comedy in accordance with Indian dramatic tradition. Adds fresh episodes, stressing chastity and other virtues.

KAMASUDDHI by Raghavan, Dr. V. Original. Act: I. Scenes: 2. M: 6. F: 3. Extras: 5. Staged: Produced in AIR, Madras. Year of Publication: 1946. Publishers: *Amritavani*, Bangalore and also separately. Address for permission: Author 7, Sri Krishnapuram Street, Madras-14.

An interpretation of the message of the Kumara-sambhava of Kalidasa in the form of an One-Act Play; featuring Rati and Kama as the chief characters, the play brings out the message of the sublimation of love.

KANCHANA-KUNCHIKA by Bhattacharya, Sri Vishunpada. Original. Acts: IX. Scenes: 2 in I, 1 in II to IX. M: 13. F: 3. Extras: 7. Staged: not known. Year of Publication: 1958-59. Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: Author and Editor of *Manjusha*.

Uses a few songs; introduces Prakrit for the servant couple, through whom some comic relief is provided; depicts the life of a young scientist, who is unemployed; broken marriage; contrast between traditional and modern life, ladies playing tennis, reading of the palm and several modern gadgets are introduced; presents modern social life in sophisticated families.

KANCANAMALA : by Pancatirtha, Surendramohana. Original. Act : I. Scene : 1. M : nil. F : 4. Extras : 3 girls. Staged : not known. Year of Publication : 1955 (February). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission : not known.

A woman desires gold and she finds that gold and greediness do not bring real happiness.

KAPOTALAYA by Jagadish Chandra Mathur and Lila Rao Dayal. Story by Jagadish Chandra Mathur and dramatisation by Lila Rao Dayal. Act : I. Scenes : 2. M : 3. F : 1. Extras : nil. Staged : Parlour Production, 1960. Kathmandu. Year of Publication : 1956 (June). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission : Author and Editor, C/o, Publishers, Calcutta-4.

A problem of safety, well discussed and well contrived.

KASHMIRA-SANDHANA-SAMUDYAMA by Bhat, N. Bhima. Original. Acts : VIII. Scenes : not known. M : 13. F : 1. Extras : 6. Staged : Not known. Year of Publication : 1952-53. Publishers : *Amrita Vani*, XI-XII, Bangalore. Address for permission : Author, Kanyana P. O., South Kanara.

Dramatic developments in Kashmir ending with the imprisonment of Shaikh Abdullah.

KATU-VIPAKA by Pandita Kshama Rao. Original. Act : I. Scenes : 2. M : 2. F : 2. Extras : 5. Staged : Produced from the AIR, Delhi, 5-3-1956 and from Dharwar in Jan. '59. and in May '62 at Kathmandu, Nepal. Year of Publication : 1955. Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4.

One of those tragic happenings common during the Satyagraha days when the son or daughter in a family joins the Satyagraha movement sacrificing his or her life.

KAUNDINYA-PRAHASANA by Sastri, Y. Mahalinga. Original. Acts : II. Scenes : not indicated. M : 3. F : 1. Extras : nil. Staged : not known. Year of Publication : 1930. Publishers : Madras. Address for permission : Author, Tiruvalangadu B. O., Via Narasingampet, Dist. Tanjore.

Presents a popular humorous tale of Tamilnad; a miser is outwitted by a fellow who makes a regular business of eating at another's house.

KRISHNARJUNA-VIJAYA by Dikshitar, C. V. Venkatarama. Original. Acts: V. Scenes: 2 in I, II, III and IV and 3 in V. M: 25. F: 2. Extras: 3. Staged: not known. Year of Publication: 1944. Publishers: Author, Vadakanthara Village, Palghat. Address for permission: not known.

Yudhishthira's offer to protect Gaya, a Gandharva from the wrath of Krishna, the fight that follows between Krishna and Arjuna, Brahma's interference and pacification of Krishna.

KSHANIKA-VIBHRAMA by Pandita Kshama Rao and Lila Rao Dayal. Kshama Rao's story and dramatisation by Lila Rao Dayal. Act: I. Scene: 1. M: 3. F: 1. Extras: nil. Staged: AIR, Delhi, 1959, June; Parlour, 11-7-1961, Indian Embassy, Kathmandu, Nepal. Year of Publication: 1956. Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: Mrs. Lila Rao Dayal, C/o Indian Embassy, Kathmandu, Nepal.

The imprisoned son is released and arrives home with another person, who is not received well by his mother, but who happens to be his lost father. Loath to disturb his wife's image of her husband, the husband again disappears from the house.

KSHUTA-KSHEMIYA by Srijiya Nyaytirtha. Original. Act: I. Scenes: 3. M: 10. F: nil. Extras: nil. Staged: 2 times at Calcutta in 1956 and 1959. Year of Publication: 1956. Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: Author, Bhatpara, 24 Pharganas, West Bengal.

Prahasana, Farce. A niggard who had amassed much wealth by blackmarketing outwits even Yama in the other world and obtains a fresh lease of life.

KUCELA-VRTTA by Devaki Menon. Original. Acts: VII. Scenes: 2 in I, 1 in II and III, 2 in IV, V, VI and VII. M: 3. F: 4. Extras: 10. Staged: Produced in the AIR, Madras on 24-11-1957. Published in *Samskrita Pratibha*, III, ii, Sahitya Akademi, New Delhi. Year of Publication: 1961. Address for permission: Authoress, Eravakkara Mana, Wariam Road, Ernakulam.

A musical play based on the well-known puranic episode of the life of Kucela.

LAKSHMI-SVAYAMVARA by Raghavan, Dr. V. Original. Acts : I. Scenes : 1. M : 4. F : 2. Extras : 5. Staged : Presented over the AIR, Madras on 9-8-1959. Published in the *Sanskrita Ranga Annual* I, 7, Sri Krishnapuram St., Madras-14. Year of Publication : 1959. Address for permission : Author, 7, Srikrishnapuram Street, Madras-14.

Well-known puranic story of the Churning of Ocean by the Gods and Demons; Lakshmi raising from the Milky Ocean and choosing Vishnu as her husband; dovetails passages of the Bhagavata into the text.

LALA-VAIDYAM by Khot, S. S. Original. Acts : III. Scenes : 1 in I, 2 in II, and 1 in III. M : 9. F : 3. Extras : nil. Staged : Once at Nagpur. Year of Publication : 1953. Publishers : Srimati Kamala Khot, Dharmapet, Nagpur (M. P.).

Quack doctors and their silly tricks.

LALITA by Tampy, V. K. Original. Acts : III. Scenes : not known. M : 6. F : 3. Extras : nil. Staged : not known. Year of Publication : not known. Publishers : not known. Address for permission : Author, Principal, H. H. The Maharaja's Sanskrit College, Trivandrum.

Lalita, a dancing girl, is sold off and ultimately dies of a broken heart.

LILAVILASA by Sastri, K. L. V. Original. Acts : VII. Scenes : not known. M : 19. F : 4. Extras : nil. Staged : not known. Year of Publication : 1935. Publishers : Palghat R. Subarhmanya Vadhyar, Book-seller and Publisher, Palghat. Address for Permission : Author, 17, IV Main Road, Raja Annamalaipuram, Madras 28.

Father, mother and brother want Lata to marry different persons of their own choice, a Pandit, a profligate and a classmate respectively ; the last happens to save the girl from some thieves and eventually marries her.

MAHAKAVI-KALIDASAM by Srijiva Nyayatirtha. Acts : V. Staged : at the All India Kalidas Festival, Ujjain in

1962. Published : In the press. Address for permission : Author, Bhatpara, 24 Pharganas, West Bengal.

MAHAPRABHU-HARIDASAM by Chaudhuri, Dr. Jatindra Bimal. Acts. VII. Scenes : 2 in I, 5 in III, 2 in IV, 5 in V, 3 in VI and VII. M : 38. F : 9. Extras : 10. Staged : 15 times by Pracyavani Troupe, Calcutta ; at Puri on 22-6-'58, at Contai (Bengal) on 28-12-58, at Calcutta on 10-1-59, 24-1-'59, 2-5-59, and 2-6-'62, at Gaudiya Math, Madras on 14-10-'59, at Aurobindo Asram, Pondicherry on 19-10-'59, at Govardanga on 13-12-'59, at Hooghly on 14-2-'60, at Banipur, Baigachi (24 Pharganas) on 15-2-'60, at Bankura on 6-3-'60, at Mayapur (Nadia) on 5-3-'62, at Jamnagar on 8-10-'62, and at New Delhi on 11-10-'62. Publishers : The Pracyavani Mandir in *Pracyavani Series* as Vol. XXIX. Year of Publication : 1960. Address for permission : Author, 3 Federation Street, Calcutta-9.

This drama is based on the life of the great Vaishnava devotee Haridasa, one of the foremost disciples of Sri Krishnachaitanya of Bengal. Introduces songs.

MAHASVETA by Raghavan, Dr. V. Original. Acts. I. Scenes : 1. M : 1. F : 1. Staged : Produced in the AIR, Madras and Queen Mary's College, Madras. Published in the *Sanskrita Ranga Annual*, II, 7, Srikrishnapuram Street, Madras 14. Year of Publication : 1961. Address for permission : Author, 7, Srikrishnapuram St., Madras-14.

Playlet built up on an episode from the prose romance of poet Bana, the Kadambari; Candrapida's meeting with Mahasveta on the banks of the Acchoda lake.

MAHIMAMAYA-BHARATAM by Chaudhuri, Dr. Jatindra Bimal. Original. Acts : V. Scenes : 1 in each Act. M : 14. F : 5. Extras : 5. Staged : for the first time in 20-4-1959 in New Delhi, Summer Darma Festival. Publishers : *Pracyavani Sanskrit Series*. No. XXXI, Calcutta, 1960; also in *Manjusha*, 1961 (May). Address for permission : Author, 3. Federation Street, Calcutta 9.

This work deals with the glorious past of India as well as India of to-day. It aims at an all round development of the country in the present age. Introduces songs.

MALA-BHAVISHAYAM by Khot, S. S. Original. Acts: III. Scenes: 3. M: 14. F: 1. Extras: 10. Staged: Once at Nagpur. Year of Publication: 1952. Publishers: not known. Address for permission: Srimati Kamala Khot, Dhantolika, Chaturthi Rajoka, Nagpur (M.P.).

Portrays people's minds being unnecessarily spoilt by quack astrologers, whose predictions result in innocent people being dragged into litigations.

MANI-KANCANA-SAMANVAYAM by Bhattacharya, Vishnu Pada. Acts: II. Scenes: 3 in I and 2 in II. M: 6. F: nil. Extras: 4. Staged: not known. Year of Publication: 1950, (December.) Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: Author, Bhattapalli.

A farce based on a romantic Bengali tale.

MANI-MANJUSHA by Sastri, S. K. Ramanatha. Scenes: 18. M: 30. F: 7. Extras: 13. Staged: not known. Year of Publication: 1941. Publishers: *Sanskrita Sahitya Parishat Patrika*, Calcutta.

Uses songs. Dramatises the adventures of Apaharavarman from the famous prose Romance *Dasakumarcarita* by Dandin.

MANJULA-MANJIRA by Vakulabhushana, Jaggu. Original. Acts: VIII. Scenes: 4 in I, 3 in II and III, 8 in IV, 5 in V, 1 in VI, 2 in VII and 5 in VIII. M: 37. F: 15. Extras: 15. Staged: not known. Year of Publication: 1949. Publishers: Government Press, Mysore.

Uses Prakrit; starting with Rama's childhood, the play ends with Rama's conquest of the demons and his coronation.

MANOHARAM DINAM by Hebare, A. R. Original. Act: I. Scenes: 2. M: 7. F: nil. Extras: 8. Staged: not known. Year of Publication: 1941. Publishers: *Sanskrita Sahitya Parishat Patrika*, Calcutta.

A short farce on the manouvering of the boys for the declaration of a holiday.

MARKANDEYA-VIJAYA by Sundaram Iyer, E.S. Original. Acts: VI. Scenes: 2 in I, 2 in II, 3 in III, 1 in

IV and 2 in V and VI. M: 16. F: 2. Extras: 5. Staged: Twice at Trichy. Year of Publication: not known. Publishers: Author, Advocate, 23, Kalamman Koil Street, Teppakulam, Trichy 2. Address for permission: Same as above.

The well-known story of Markandeya who by the grace of Lord Siva conquers death and remains young.

MELANA-TIRTHA-BHARATAM by Chaudhuri, Dr. Jatindra Bimal. Staged: On the Independence Day Celebrations at the Mahajati Sadan, Calcutta on 15—8—62; produced in the AIR, New Delhi on 3—12—62. Published: 1962.

Drama based on India's quest for Unity.

MIRA-LAHARI by Pandita Kshama Rao. Dramatisation by Lila Rao Dayal. Scenes: 18. M: 9. F: 8. Extras: 39. Staged 2 times; on Sept. 1960, on October 1, 1960, and on Sep. '61, Parlour, at Indian Embassy, Kathmandu, Nepal. Year of Publication: 1960 (August). Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: Authoress, C/o Indian Embassy, Kathmandu, Nepal.

Life of the great saint Mira Bai.

MITHYA-GRAHANAM by Pandita Kshama Rao and dramatisation by Lila Rao Dayal. Act: I. Scenes: 2. M: 1. F: 2. Extras: nil. Staged: 27th May, 1961 at Kathmandu, Nepal. Year of Publication: 1956 (February). Publishers: *Sanskrita Sahitya Parishat Patrika*, Calcutta. Address for Permission: Authoress, C/o Indian Embassy, Kathmandu, Nepal.

Amina, a Muslim and Sarala, a Hindu girl are close friends. Sheikh, Amina's husband becomes a friend of Sarala while both practice horse-riding. This makes Amina suspect her friend and her husband. An accident occurs to Sheikh and Sarala attends to him in her own apartments. Just then Amina discovers another lady with Sheikh, who it is revealed was living in the same flat and who in reality was the person whose place Sheikh was frequenting even before he married Amina. Amina's mind is cleared of suspicion against her own friend Sarala.

MUKTI-SARADAM by Chaudhuri, Dr. Jatindra Bimal. Acts. X. Scenes: one in each Scene. M: 16. F: 5. Extras:

nil. Staged: by Pracyavani Troupe, Calcutta, on 26—3—59 at Calcutta, at Bangalore on 28—12—'59. Year of Publication: not yet printed.

Deals with the latter part of the life of Sri Saradaman (1887—1920 A.D.).

NAGARAJA-VIJAYA by Trivedi, Dr. Harihara. Original. Acts: I. Scenes: 2. M: 4. Females: 2. Extras: Nil. Staged: not known. Published in *Sanskrita Pratibha*, II, Sahitya Akademi, New Delhi. (Also published by author separately in an enlarged form). Year of Publication: 1960. Address for permission: Author, Director of Archaeology and Museums, Indore, M. P. Bhopal.

A historical play; Nagaraja, King of Padmavati, decides to drive away Kushans from India, with the help of other states; on hearing of this alliance, the Kushans themselves leave the country.

NARANAM NAPITO DHURTAH by Narayana Sastri Kankar. Acts. IV. Scenes: 1 in I, 2 in II, 1 in III and 2 in IV. M: 4. F: 1. Extras: nil. Staged: not known. Year of Publication: 1957 (May). Publishers. *Madhuravani*, Gadag.

A folk tale. Rama Kisora, a contented barber is taunted by his avaracious wife. He unwillingly sets out to earn more than what he is nominally getting. On the way while passing through a forest he is confronted by a demon; but being quite resourceful he outwits him by showing the mirror from his bag and threatening him that like him many demons had been previously caught and put into his bag. The demon sees his own reflection in the mirror, takes the image to be one of the demons caught and out of fear becomes submissive to the barber. The barber demands from the demon money and jewels and personal service. The barber's wife at home is delighted.

NATIRPUJA by Raghavan, Dr. V. by Bengali play of Tagore rendered into Sanskrit by Dr. V. Raghavan. Acts IV. Scenes. 2 in I, one in II, III and IV. M: 1. F: 13. Extras: 4. Staged: Produced by the Samskrita Ranga, Madras on the occasion of the Tagore Centenary Celebrations on 2nd September 1961 at Madras and in the AIR, Madras on 26th September 1961. Publishers: *Tagore*

Sanskrit Volume, Sahitya Akademi, New Delhi. Address for permission: Author, 7, Srikrishnapuram Street, Madras-14.

The play is based on a Buddhist episode. Bimbisara gives up this world, as a result of Buddha's teaching. Queen Lokesvari is upset by this and turns against this religion which has deprived her of her husband and son. The new King Ajatasatru, son of Bimbisara, forbids the worship of the Buddha. Srimati, the court-Nati is chosen for doing the worship at the altar of Buddha erected by Bimbisara. Ratnavali, a Princess, is enraged at the idea of sending a servant to the service at the altar of the Blessed One and manoeuvres to get permission for killing the Nati. At the appointed time the Nati offers Puja and finally, revealing her Bhikshuni-dress by casting off all her dance-dress and ornaments at Buddha's feet offers herself up, clad in the ochre robe. The palace guards strike her down. The Nati's Puja or offering to the Lord converts the heart of Ratnavali and Lokesvari. Has songs and provision for dance.

NIGAMANANDA-CARITAM by Srijiva Nyayatirtha. Acts VII. Staged: Once in 1952, at Rammohan Library Hall, Calcutta. Published: *Aryadarpana*, Halishahar. Year of Publication: 1952.

NISHKINCANA - YASODHARAM by Chaudhuri, Dr. Jatindra Bimal. Original. Acts: VII. Scenes: 6 in I, 3 in II, 4 in III and IV, 2 in V and 1 in VI and VII. M: 21. F: 5. Extras: 20. Staged: 2 times by the Pracyavani Troupe, Calcutta; on 20-4-'58 and 16-5-'58; also produced in the AIR, Calcutta on 24-4-'59. Year of Publication: 1960(October). Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: Author, 3, Federation St., Calcutta 9.

Based on the life of Sri Yasodhara, Consort of Prince Siddhartha or Lord Buddha. Introduces songs.

OTHELLO by Varma, Raja Raja. Translated. Published at Trivandram.

Sanskrit version of Shakespeare's 'Othello.'

PARINAMA by Sri Cudanatha Bhattacharya. Acts: VII. Scenes: One in each act. M: 5. F: 4. Extras: 7. Staged: abridged version enacted in Samskrita Prasariini Samiti, Kathmandu, Nepal and in AIR, Kathmandu, (Nepal). Both printed in the same volume. Year of Publication: 1954-55. Publishers: Srimati Nutanasri, 8/315, Pyukhatol, Kathmandu (Nepal). Address for permission: Author, Principal, Govt. Sanskrit College, Kathmandu (Nepal).

A tragedy featuring young modern men and women; discusses almost all problems, facing India at the present moment as a result of the impact of Western civilization and modern developments and ideologies.

PAURAVA-DIGVIJAYA by S. K. Ramachandra Rao. Original. Act s: I. Scenes. I. M : 3. F : Nil. Extras : Nil. Staged. Not known. Year of Publication : 1960. Published in *Samskrita Pratibha*, II, i, Sahitya Akademi New Delhi. Address for permission: S. K. Ramachandra Rao, Reader in Psychology and Head of the Department, All India Institute of Mental Health, Bangalore-2.

Based on the historical episode of Alexander's invasion and Porus deciding to drive the Greeks out of Indian soil with the help of the other rulers of India.

PRAJAPATEH PATHASALA by Surendramohana Panchatirtha. Original. Act : I. Scenes : 2. M : 10. F : Nil. Extras : 5. Staged : not known. Year of Publication : 1956 (September). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4.

Dramatises the episode of Prajapati teaching Gods, Men and Demons through the message of thunder of the cloud da, da, da, (damyata, datta, dayadhvam) found at the end of the Brhadaranyaka upanisad.

PRAKRITI-SAUNDARYA by Medhavrata Brahmachari. Original. Acts : VI. Scenes : 4 in I and II, 2 in III and IV, 3 in V and 5 in VI. M : 17. F : nil. Extras : 8. Staged : not known. Year of Publication : 1934. Publishers : Gurukul, Brindavan. Address for permission: Same as above.

Songs are introduced. Written with the idea of furnishing young students descriptions and presentations of scenes of nature and their beauty and grandeur without

touch of love etc. The greatness of God, nature being dependant on Him, the wonders of nature and the role of man, the activities of ancient kings and sages and brahmacaris are also depicted.

PRASANNA-KASYAPA by Vakulabhushana, Jaggu. Original. Acts: III. Scenes: 2 in I, 3 in III. M: 10. F: 5. Extras: nil. Staged: not known. Year of Publication: 1951. Publishers: Jaggu Alwar Iyengar, Sahitya Vidwan, Melkote, Via French Rocks, Mysore State.

Uses Prakrit. Conceived as a supplement to the Sakuntalam, the play makes King Dushyanta pay a visit to Kanva's Asram, along with Bharata and Sakuntala for the appeasement of Kanva.

PRATIKRIYA by Thampi, V. K. Original. Act: I. Scenes: not indicated. M: 2. F: 2. Extras: nil. Staged: not known. Year of Publication: 1924. Publishers: Sridhar Bharati Hall, Trivandrum.

Completely in prose; uses the background of Rajput-Pathan feuds; tragic and melodramatic.

PRATIRAJASUYAM by Sastri, Y. Mahalinga. Acts: VII. Scenes: 3 in I, II and III, 2 in IV, 3 in V, 2 in VI and 3 in VII. M: 46. F: 4. Extras: 10. Staged: not known. Year of Publication: 1957. Publishers: Sahitya Chandrasala, Tiruvalangadu, P. O. Via. Narasingampet, Tanjore Dist. Address for permission: Author, Tiruvalangadu, Via Narasingampet, Tanjore Dist. S. Rly.

Won the prize of Madras Sanskrit Academy in their Drama Competition. Based on the Vana Parvan of the Mahabharata. Introduces some original ideas.

PREKSHANAKATRAYI-VIJAYANKA, VIKATANITAMBA AND AVANTISUNDARI: by Raghavan, Dr. V. Staged: more than once in Madras City Colleges, Sanskrit associations, the Madras Sanskrit Academy and the AIR, Madras. Publishers: Samskrita Ranga, 7, Srikrishnapuram St, Madras 14. Address for permission: Author, 7, Srikrishnapuram Street, Madras-14.

Reconstructions from citations of verses and views of three women writers as available in anthologies and alankara works; presents as one-act playlets glimpses of

the lives of these three women writers in Sanskrit of the classical age.

PREMA-VIJAYA by Sarma, Sundaresa. Acts: VII. Scenes: 3 in I, One in II, III, and IV, 2 in V, One in VI and 2 in VII. M: 15. F: 5. Extras: 5. Staged: once in Tanjore. Year of Publication: 1943. Publishers: The General Stores, South Main Street, Tanjore.

A replica of Bilhana's story in Sanskrit and Ambikapati in Tamil. Hemachandra, a son of the court poet of the Magadha King wins a prize for his valorous deeds. Because of this the commander of the army feels jealous of him. This is all the more increased by Hemachandra winning the love of the Princess Chandralekha. The wicked commander tries to cause impediments which are overcome easily by the hero and he finally wins the Princess's hand as the prize for deeds of valour displayed in the court of the king.

PRITI-VISHNUPRIYAM by Chaudhuri, Dr. Jatindra Bimal. Acts: XI. Scenes: each act in one scene. M: 23. F: 9. Extras: 15. Staged: by the Pracyavani Troupe, Calcutta on 19-7-'59 at Calcutta. Year of Publication: 1961 (May). Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: Author, 3, Federation Street, Calcutta-9.

Based on the early part of the life of Vishnupriya, Holy consort of Lord Sri Gauranga, upto the Renunciation of the world by the latter.

PUNARUNMESHA by Raghavan, Dr. V. Original. Acts: III. Scenes: 3. M: 4. F: 2. Extras: nil. Staged: Produced by the Samskrita Ranga, Madras at the Summer Drama Festival, New Delhi on 10th May, 1960. Published in the *Samskrita Ranga Annual*, II, 7, Srikrishnapuram Street, Madras-14. Year of Publication 1961. Address for permission: Author, 7, Srikrishnapuram Street, Madras-14.

Independent India in the field of arts and letters; their revival dramatised in three sequences; ends with a dance-piece on Mother India through the ages.

PURUSHA-PUNGAVA by Srijiva Nyayatirtha. Acts: I. Publishers: *Samskrita Sahitya Parishat Patrika*, Calcutta. Year of Publication: 1962. Address for permission: Author, Bhatpara, 24 Pharganas, West Bengal. One act Bhana.

PURUSHA-RAMANIYA by Srijiva Nyayatirtha. Acts: II. Scenes: 2 in I and 1 in II. M: 6. F: I. Extras: nil. Staged: Two times; at Calcutta in 1950 and at Chandranagore in 1951. Year of Publication: 1948. Publishers: *Sanskrita Sahitya Parishat*, Calcutta. Address for permission: Author, Bhatpara, 24 Pharganas, West Bengal.

Uses prakrit.

Subandhu and Somadatta, two learned friends, unable to find out any means of livelihood go, in the guise of a couple, to Simantini a queen of charitable disposition and an ardent devotee of Siva for help. On their return they find out that Somadatta has really become a female. Siva appears before them and asks Subandhu to marry his mate and lead a happy life.

RAGA-VIRAGA by Srijiva Nyayatirtha. Original. Act: I M: 9. F: 1. Extras: nil. Staged: Once from AIR, Calcutta in 1962. Year of Publication: 1959. Publishers: *Sanskrita Pratibha*, I, ii. Address for permission: Author, Principal, Sanskrit College, Bhatpara, 24 Pharganas, West Bengal.

Aversion of a King for music and his ordinance that there should be no idlers like singers in his realm. His soldiers catch hold and punish a singer; subsequently the minister makes the king listen to music by a young couple and realise the ennobling effects of the art on all those around him. He is thus reformed.

RAGHUVAMSAM by Srijiva Nyayatirtha. Acts: VI. Appearing serially in the *Pranava Parijata*, Jan.-Feb. 1963ff, Calcutta. Address for permission: Author, Bhatpara, 24 Pharganas, West Bengal.

Based on Kalidasa's epic.

RAMANANDA by Bhat, B. Srinivasa. Acts: V. Scenes: 3 in I, 2 in II, 3 in III, 2 in IV and One in V. M: 14. F: 2. Extras: nil. Staged: not known. Year of Publication: 1955. Publishers: Author, Pandit, S.M.S.P. Sanskrit College, Udipi (South Canara). Address for permission: C/o Publishers.

Mythological; based on the Uttararamayana story.

RASALILA by Raghavan, Dr. V. Acts: III. Scenes: 3 in III. M: 2. F: 4. Extras: 4. Staged: Produced in the AIR, at Madras. Year of Publication: 1945. Publishers: *Amrtavani* and also separately. Address for permission: Author, 7, Srikrishnapuram Street, Madras-14.

Indicates Ragas for singing the verses ; includes Rasa dance. Based on the Rasalila of the Bhagavata whose verses are also used.

RATHA-RAJUH by Motilal, Bimal Krishna. Translated from Tagore's Kaler Yatra. Acts : I. Scenes: 1. M: 18. F: 3. Extras: 5. Staged by the Samskrita Sahitya Parishat, Calcutta on 22nd May 1961 on the occasion of the Tagore Centenary Celebrations. Publishers: Samskrita Sahitya Parishat, 168/1, Raja Dinendra Street, Calcutta-4. Year of Publication: 1961. Address for permission: Author, Jaynagar, 24 Pharganas, West Bengal.

Based on Tagore's Kaler Yatra, this play stresses the relationship that should exist between men; devoid of truth and equality, Time becomes static and hence the necessity to remove the inequality in human relationship ; proves that all are equal, be they from whatever creed.

RATNAVALI by Sastri, Badarinath. Original. Act : I. Scenes: 3. M: 3. F: 6. Extras: nil. Staged: Once at Baroda. Year of Publication: 1957. Publishers: Vidyamandir, Narasimha Road, Baroda (Vatapattana). Address for permission: Author, C/o Publishers.

Introduces songs.

Radha and Krishna are in a love-lorn condition. Radha gets herself ready to meet Krishna. Narada suggests to Krishna that he should wear the garland made of nine gems in the possession of Radha so that he can be with her for ever. Krishna and his friend steal the garland going to her in the guise of fortune-tellers and in the end they reveal their identity.

SAKTI-SARADAM by Chaudhuri, Dr. Jatindra Bimal. Original. Acts: VIII. Scenes: 2 in I, 1 in II, 2 in III and the other acts consist of one scene only. M: 14. F: 7. Extras: 5. Staged: 21 times by the Pracyavani Troupe, Calcutta; at Puri on 20-6-58, at Calcutta on 11-7-58, 15-3-'59, 3-4-61, before All India Skt. conference on 2-7-61, 17-11-61, 18-11-61, at Howrah on 12-2-'63, at Midnapore on 22-3-59, at Tamruk on 12-4-'59, at R. K. Mission, Madras on 20-4-59 and at Samskrita Ranga, Madras on 21-4-59, at Aurobindo Asram, Pondicherry on 16-10-'59, at Bangalore on 27-12-59, at Bankura on 5-3-60, at Rangoon on 28-12-60, at Mallikpur village (24 Pharganas)

on 22-1-'61, at Chittaranjan on 26-1-61, at Barranagar (Calcutta) on 3-3-62, at Jamnagar on 7-10-'62, at New Delhi on 11-10-62; also produced in the AIR, Calcutta on 30-3-60. Year of Publication: 1961. Publishers: *Samskrita Pratibha*, III, i and ii. Address for permission: Author, 3, Federation Street, Calcutta-9.

Based on the life of Sri Saradamani, Holy Consort of Sri Ramakrishna Paramahansa Deva. It includes several well known scenes of the period between the Holy Mother's coming to the Temple of Dakshineswar at the age of 19 and the Mahatirodhana of Sri Paramahansa Deva when she was 31.

SAMSKRITA-VAG-VIJAYA by Sastri, Prabhudatt. Original. Acts: V. Scenes: 2 in I, 5 in II, 2 in III and IV and 3 in V. M: 21. F: 15. Extras: 15. Staged: not known. Language: Sanskrit-cum-Hindi. Year of Publication: 1942. Publishers: Dhara Press, Dariba Kelam, Delhi. Address for permission: Author, Imperial Bank Colony, Chandni Chowk, Delhi.

The author depicts here the Sarasvati of Samskrita in her vicissitudes down the ages. The scenes take us from the great days of Panini to those of Bhoja and his court of Sanskrit poets and then to those of the modern period and her condition with the local languages on the one side and English on the other. The drama closes with the establishment of the Calcutta Sanskrit College and the awakening of new interest in Sanskrit. Humour is introduced through a male Vidushaka and a female Vidushika. Drama is bilingual with a large amount of Hindi in the conversations.

SAMYA-TIRTHAM by Srijiva Nyayatirtha. Acts: V. In the Press. Address for permission: Author, Bhatpara, 24 Pharganas, Calcutta.

Based on some of Tagore's writings, this play tries to bring out the idea of national integration.

SAMYOGITA-SVAYAMVARA by Yajnik, M. M. Original. Acts: VII. Scenes: 4 in I, 3 in II, III and IV, 1 in V and 3 in VI and VII. M: 23. F: 10. Staged: not known. Year of Publication: 1928. Publishers: Mulshankar M. Yajnik, Baroda (with English Translation). Address for permission: Author, Principal, Rajakiya Sanskrit Mahavidyalaya, Baroda.

Introduces songs composed by the author. Presents Prithviraja Chauhan's life and his marriage with Samyogita.

SANGITA-SAUBHADRAM By S. B. Velankar. Translation. Acts: V. Scenes: 2 in I, 3 in II, 2 in III and IV, 4 in V. M: 12. F: 7. Extras: 3. Staged by the Brahmana Maha Sabha, Bombay, on 18th Feb. 1961. Publishers: Jay Hind Publishers, Bombay-2. Year of Publication: 1961. Address for permission: Smt. Sudha Velankar, B. A., Indira Nivas, A.G. Street, Bombay-4.

Sanskrit version of the well known Marathi play of that name.

SANKARAVIJAYA-NATAKA by Dikshit, Mathura Prasada. Acts: VI. Scenes: 3 in I and II, 2 in III, one in IV and V, 3 in VI. M: 36. F: 2. Extras: 7. Staged: not known. Year of Publication: 1953. Publishers: Motilal Banarsi Das, Post Box No. 75, Banaras.

Episodes from the life of Sankara. Uses Prakrit.

SAROJINI - SAURABHA by Sastri, Mahidhara Venkatarama. Original. Acts: IX. Scenes: 3 in I, 2 in II to VI, 3 in VII, 2 in VIII and IX. M: 23. F: 10. Extras: 5. Staged: Not known. Published by Sri. Ajanta Art Printers, Kollur. Year of Publication: 1960. Address for permission: Author, Rajamundry.

A novel theme. Sarojini, a young lady is saved by Gunacandra a rich man's son from an elephant. They fall in love. But Gunacandra's father is greedy and he wants his son to marry a girl of his own choice. Gunacandra rejects this and is disowned by his father. He then takes to agriculture and marries Sarojini. Even then trouble follows. Sridhara, another land-lord, who seeks the hand of Sarojini, though he has a wife, tries to give him trouble and takes Gunacandra to the king by a false accusation of having stolen his crops. Finally truth is revealed and it triumphs.

Carries a foreword by Dr. V. Raghavan. Embodies ideas of patriotism, social welfare, village uplift and the different 'danas' as preached by V. Bhawe.

SASIKALA-PARINAYA by Jha, Riddhinatha. Original. Acts: V. Scenes: 2 in I, One in II, 3 in III, 2 in IV and V. M: 12. F: 6. Extras: 7. Staged: not known. Year of

Publication: 1947. Publishers: Suryanarayana Jha, Raj Press, Darbhanga. Address for permission: Author, Principal, Vidyapitha Lohna, Post Lohana Road, Darbhanga.

The marriage of Sudarsana with Sasikala, daughter of King Subahu forms the plot.

SATAVARSHIKA by Srijiya Nyayatirtha. Original. Acts: II. Scenes: 3. M: 11. F: nil. Extras: nil. Staged: 2 times at Calcutta in 1958; broadcast in the AIR, Calcutta in 1958. Year of Publication: 1957 (January). Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: Author, Principal, Sanskrit College, Bhatpara, 24 Pharganas, West Bengal.

Written and produced on the occasion of the Centenary of Calcutta University.

The theme is the destruction which Science is likely to cause to humanity by its abuse. A man goes up into space on his rocket crossing several planets and causing harm to them. The planets Budha, Sukra etc. complain to Brahma. Brahma the creator calls the rocket-man to his presence, points out the danger of the improper use of the atoms etc. and sends him back to the world.

SIBI-VAIBHAVA by Singararya, Jaggu. Acts. III. Scenes: one in I, 3 in II and 2 in III. M: 15. F: 2. Extras: 4. Staged: Not known. Year of Publication: 1961. Published in *Sanskrita Pratibha*, III, i, Sahitya Akademi, New Delhi. Address for permission: Author, Someswar Extension, Tumkur (Mysore).

Based on the well-known Puranic episode of Sibi offering his life to the vulture in the place of the pigeon.

SIMHALA-VIJAYA by Pathi, Sudarsana. Original. Acts: V. Scenes: 5 in I, 6 in II, 4 in III and IV and 5 in V. M: 9. F: 7. Extras: 10. Staged: not known. Year of Publication: 1951. Publishers: Berhampore.

Introduces songs in Oriya. An episode of Orissan history.

SITA-TYAGA by Pandurangi, K. T. Scenes: 3. M: 6. F: 1. Extras: nil. Staged: not known. Year of Publication: 1959. Publishers: *Madhuravani*, Gadag. Address for permission: Author, Sanskrit Department, Karnatak College, Dharwar.

A short Radio play on the episode of Sita's banishment, using verses and passages from Valmiki, Kalidasa and Bhavabhuti.

SNUSHA-VIJAYA by Ilattur Sundararaja Kavi (1841-1904). Act: I. Scenes: one. M: 4. F: 4. Extras: nil. Staged: once on the First Annual Day Celebrations of Samskrita Ranga, Madras, on 29th Nov. 1959 and AIR, Madras on 27th June 1960. Year of Publication: 1944. Publishers: *Annals of Oriental Research*, University of Madras, Vol. VII, 1943. Address for permission: Dr. V. Raghavan, 7, Sri Krishnapuram Street, Madras. 14.

Edited by Dr. V. Raghavan with an introduction and a Sanskrit gloss. The author has depicted here the age old domestic problem of the conflict between the mother-in-law and the daughter-in-law with a keen insight into the psychology of the origin of the incompatibility between the aged mother and the new entrant, the daughter-in law, into whose hands the keys slowly pass.

SRI-KRISHNA-BHIKSHA by Shastri, H. V. Narayana. Acts: II. Scenes: One in each act. M: 7. F: 1. Extras: 2. Staged: not known. Year of Publication: 1959. Publishers: The *Poona Orientalist*, Oriental Book Agency, 15, Shukrawar Peth, Poona-2. Address for permission: Author, Bangalore.

Mythological, based on the episodes of Mahabharata.

SRI-KRISHNA-DAUTYAM by Dhok, B. K. Scenes: 3. M: 9. F: 1. Extras: nil. Staged: not known. Year of Publication: July and August, 1959. Publishers: *Samskrita Bhavitavya*, More Hindi Bhavan, Nagpur. Address for permission: Author and Editor, C/o Publishers.

Introduces songs; short piece in 3 scenes depicting the well known episode in the Mahabharata of Krishna's Embassy to Duryodhana.

SRINGARA-NARADIYA by Sastri, Y. Mahalinga. Original. Act: I. Scenes: not indicated. M: 6. F: 2. Extras: nil. Staged: not known. Year of Publication: 1956. Publishers: Sahitya Candrasala Press, Tiruvalangadu, Via. Narasingampet, P. O. Tanjore Dist. (S. R.). Address for permission: same as above.

Dr. Raghavan in his preface makes a succinct review of Prahasanas in Sanskrit. The old Puranic motif of Narada's sex transformation exploited for the purpose of a farce. The other puranic figures who underwent this sex transformation are also brought together in the play.

SUBHASA-SUBHASAM by Chaudhury, Dr. Jatindra Bimal. Staged : 4 times by the Pracyavani Troupe, Calcutta ; at Calcutta on 23-1-63, 26-1-'63 and 30-1-63, at Pyradanga, Nadia on 9-2-'63. Not yet Published.

Based on the life of Netaji Subhas Candra Bose.

SVAPNA-RAGHUVAMSAM by Chaudhuri, Dr. Jatindra Bimal. Acts : VII. Scenes : One in each act. M : 15. F : 5. Extras : nil. Staged : by the Pracyavani Troupe, Calcutta, also broadcast from AIR, Calcutta, on 17-5-'57; at Calcutta on 26-12-'56, on 3-1-'57 before the Sanskrit Commission. Year of Publication : Not yet published. Publishers : To be published by the Pracyavani Mandir, 3 Federation Street, Calcutta-9. Address for permission : Author, same as above.

Annals of the Raghus down to the reign of Kusa, based on Kalidasa's Raghuvamsa.

SVARNAPURA-KRISHIVALA by Pandita Kshama Rao and Mrs. Lila Rao Dayal. Original. Scenes : 3. M : 7. F : 1. Extras : 8. Staged : 2 times ; Parlour, in July '60 and in August '60 at Kathmandu, Nepal. Year Publication : 1958 (February). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission : Authoress, C/o India Embassy, Kathmandu, Nepal.

Based on Bardoli no-tax Satyagraha movement.

SVATANTRYA-SANDHIKSHANAM by Srijiva Nyayatirtha. Acts : I. Published in *Sanskrita Sahitya Parishad Patrika*, Calcutta. Year of Publication : 1957. Address for permission : Author, Bhatpara, 24 Pharganas, West Bengal.

A Comedy.

SVATANTRYA-YAJNAHUTI by Kankar, Narayana Sastri. Original. Act : I. Scenes : 1. M : 3, F : 2. Extras : 3. Staged : not known. Year of Publication : May-June, 1956. Publishers : *Sanskrita Ratnakara*, 172-D, Kamalnagar, Delhi. Address for permission : Author, C/o Publishers.

A short One-Act play depicting the sacrifice and suffering of the Indian youths at the hands of the British who are out to suppress the Independence movement of 1942.

TAPAHPHALAM by Pandurangi, Dr. K. T. Act : I. M : 2. F : 4. Extras : nil. Staged : Broadcast from AIR, Dharwar. Year of Publication : 1959. Publishers : Author. Address for permission: Author, C/o Karnatak College, Dharwar.

Adapted as a play from Kalidasa's *Kumarasambhava*, canto 5, using its verses ; Parvati's penance ; Siya testing her love in the guise of a Brahmacharin, and finally revealing himself and accepting her.

TUKARAMA-CARITAM by Pandita Kshama Rao and dramatisation by Lila Rao Dayal. Acts : XI. Scenes : 1 in I, II, III and IV, 2 in V, 1 in VI, 4 in VII, 2 in VIII and IX, 2 in X and XI. M : 10. F : 3. Extras : 10. Staged : 2 times at Kathmandu in April, 1960 and on 28-4-1961. Year of Publication : 1956, (February). Publishers : *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission : Authoress, C/o Indian Embassy, Kathmandu, Nepal.

Based on the life story of Saint Tukaram.

UBHAYA-RUPAKA by Sastri, Y. Mahalinga. Original. Acts : I. Scenes : 4. M : 14. F : 6. Extras : nil. Staged : Not known. Year of Publication : 1962. Published by Sahitya Candrasala, Tiruvalangadu B. O. (Tanjore Dt.). Address for permission : same as above.

A farce based on the happenings in a village. The well-educated English-knowing son comes to the village. His father is proud of him and wants to make an alliance with a rich party so that his son can go abroad. The boy, scenting this, goes back to the City stating that he is not for such an alliance. The gossip-loving nature of the village folk, the lack of knowledge of English and English literature creating confusion etc. are used to develop the comic element.

UDGATR-DASANANA by Sastri, Y. Mahalinga. Acts : VII. Scenes : 2 in I and II, 1 in III, 2 in IV, 1 in V, 2 in VI and 1 in VII. M : 26. F : 2. Extras : nil. Staged : not known. Year of Publication : 1958. Publishers :

Sahitya Chandrasala, Tiruvalangadu B. O., Tanjore Dist. (S. R.). Address for permission: same as above.

Mythological; dramatising the well-known Puranic theme of Ravana, proud of his powers, trying to show it off against Siva himself and to uproot Mount Kailasa. The author employs some new metres and introduces a song.

UMA-PARINAYA by Iyer, E. S. Sundaram. Acts: X. Scenes: 2 in I, 2 in II, 1 in III, 2 in IV and V, 1 in VI, VII and VIII, 2 in IX and X. M: 16. F: 8. Extras: 6. Staged: Twice at Tiruchi. Year of Publication: 1952. Publishers: Kalyan Press, Madura Road, Tiruchi. Address for permission: Author, Advocate, Mela Chintamani, Teppakulam P. O. Tiruchi.

Mythological; based on the puranic story of the marriage of Siva and Parvati, which was brought about by the Devas with the aid of Kama, God of Love. Kumara-sambhava of Kalidasa is presented in the form of a drama with a few songs.

VAIDYA - BANDHU by Venkataraghavachariar, V. S. Adaptation of the 'Mock Doctor' by Moliere. Acts. VI. Scenes: 3 in I, 1 in II to VI. M: 8. F: 3. Extras: Nil. Staged: Produced by the Vivekananda College Sanskrit Association; also presented by the Samskrita Ranga, Madras, in the AIR, Madras on 27-3-62. Publishers: *Vivekananda College Magazine*. Year of Publication: 1962. Address for permission: Author, Reader in Sanskrit, Kendriya Sanskrit Vidya Pith, Tirupati.

Sanskrit adaptation of Moliere's well-known comedy Mock Doctor or Physician in spite of himself.

VALLI-PARINAYAM by Aiyar, T. A. Visvanatha. Acts: V. Scenes: 4 in I, 2 in II, 1 in IV, 4 in IV and 7 in V. M: 20. F: 13. Extras: 7. Staged: not known. Year of Publication: 1921. Publishers: Komalamba Press, Kumbakonam. Address for permission: not known.

Uses Prakrit in the style of classical Sanskrit plays. Based on the popular South Indian story about the marriage of Kumara (Kartikeya) with the daughter of the hunter-chief.

VALMIKI-PRATIBHA by Raghavan, Dr. V. Bengali play by Tagore rendered into Sanskrit. Acts: VI. Scenes: one

in each. M: 7. F: 5. Extras: 5. Staged: produced in the AIR, Madras on 20-6-1961. Publishers: *Tagore Sanskrit Volume*, Sahitya Akademi, New Delhi. Address for permission: Author, 7, Srikrishnapuram Street, Madras 14.

Based on the legendary life of Valmiki who is said to have been a hunter before he became a poet. His life in the forest along with thieves killing men and robbing them of their possessions. The goddess of the forest (Vanadevata) bewails her lot. Finally by the grace of the goddess of Learning, he turns over a new leaf in his life and becomes a great poet.

VANA-BHOJANAM by Srijiva Nyayatirtha. Acts: I. Staged: to be presented at Naihati. Published in *Pranava Parijata*. Year of Publication: 1962. Address for Permission: Author, Bhatpara, 24, Pharganas, West Bengal.

VANAJYOTSNA by Thampi, V. K. Original. Act: I. Scenes: 3. M: 2. F: 2. Extras: nil. Staged: not known. Year of Publication: 1924. Publishers: Sridhar Bharati Hall, Trivandrum.

The play is in prose; relates an imaginary story of two Rajput chieftains; one of them trying to test the chastity of his own wife, decides to discard the court life and retires into a jungle.

VANIK-SUTA by Surendramohan Panchatirtha. Original. Acts: I. Scenes: 3. M: 6. F: 10. Extras: 4. Staged: not known. Year of Publication: 1955 (August). Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Address for permission: not known.

Three short scenes with a few songs. A rich young widow, supports activities relating to her hereditary faith of Hinduism.

VARTTA-GRHA by Chakravarti, Prof. Dhyanesh Narayan. Translation of Tagore's *Dak Ghar*. Scenes: 3. M: 9. F: 1. Extras: 5. Staged by the Samskrita Sahitya Parishat, Calcutta on 23-5-1961 at the Tagore Centenary Celebrations at Calcutta. Publishers: *Tagore Sanskrit Volume*, Sahitya Akademi, New Delhi. Address for permission: Author, 39/17, Ramakant Vasu Street, Calcutta-3.

This play has Tagore's 'Dak Ghar' or 'The Post Office' for its theme.

VASANTIKA-SVAPNA by Krishnamacharya, R. Adapted from the famous English Play "A Mid-Summer Night's Dream" of Shakespeare. Staged: not known. Year of Publication: 1882. Publishers: Kumbhakonam (also in Sahrdaya).

Sanskrit version of Shakespeare's play "A Mid-Summer Night's Dream".

VIJAYANKA See Prekshanakatrayi of Dr. V. Raghavan. Also produced by Mrs. Lila Rao Dayal at Kathmandu, Nepal on 25-5-1962.

VIKATANITAMBA See Prekshanakatrayi of Dr. V. Raghavan. Staged also before the Sanskrit Commission in Madras. Produced by Mrs. Lila Rao Dayal on 14-8-61 at Indian Embassy, Kathmandu, Nepal.

VIKRAMASVATTHAMIYAM by Rao, C. Narayana. Original. Act: I. Scenes: not known. M: 5. F: nil. Extras: nil. Staged: not known. Year of Publication: 1938. Publishers: Hindi Prachar Press, Thyagarayanagar, Madras-18. Address for permission: Author, Atreyastramam, Anantapur (Author is dead).

Written in the form of the classical type of Vyayoga employing Vira and Karuna Rasas.

Story taken from the Mahabharata. Asvatthama sees Duryodhana fallen in the battle-field and resolves to exterminate the Pandavas and their supporters.

VIMALA-YATINDRAM by Chaudhuri, Dr. J. B. Original. Acts. XVII. Scenes: 1 in I to IX, 2 in X, 1 in XI, 2 in XII; 1 in XIII and XIV, 2 in XV, 1 in XVI and XVII. M: 21. F: 11. Extras: 10. Staged: 6 times by the Pracyavani Troupe, Calcutta; at Madras at the All-India Vaishnava Conf. on 15-12-'61, at Aurobindo Asram, Pondicherry on 27-12-'61, at Vrindavan on 6-1-'63, at Calcutta on 5-3-63 and 11-2-'63, at New Delhi on 21-4-'62; also in the AIR, Calcutta on 4-6-'62. Publishers: Pracyavani Sanskrit Text Series Vol XXXVII, Calcutta. Year of Publication: 1962. Address for permission: Author, 3 Federation Street, Calcutta-9.

Episodes from the life of the great Visishtadvaita philosopher Sri Ramanuja.

VIRABHA Story by Pandita Kshama Rao and dramatisation by Lila Rao Dayal. Acts. II. Scenes: 1 in I and 2 in II. M: 7. F: 6. Extras: 5. Staged: in October '61 at Kathmandu, Nepal, Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta-4. Year of Publication: 1961. Address for permission: Authoress, C/o Indian Embassy, Kathmandu, Nepal.

Drama based on the Satyagraha movement; Virabha, a village woman, gathers around her the village folks and makes them join her in the hartal. The villagers also refuse to pay the taxes till they gain independence. Virabha's husband is injured in a scuffle with the head-man and his servants which arises out of this. In the end the head-man of the village seeing the spirit behind the Satyagraha movement joins it.

VIRA-PRATAPA-NATAKA by Dikshit, Mathura Prasada. Original. Acts: VII. Scenes: 3 in I, 5 in II, 9 in III, 5 in IV, 7 in V, 3 in VI and VII. M: 48. F: 11. Extras: 15. Staged: not known. Year of Publication: 1937. Publishers: Motilal Banarsidas, Post Box No. 75, Banaras. Address for permission: Author, 149, Hajariyana, Jhansi.

A historical play, based on the life of Rana Pratap Singh.

VIRA-PRITHVIRAJA-VIJAYA by Dikshit, Mathura Prasad. Original. Acts: VI. Scenes: 4 in I, II and III, 3 in IV and 8 in V and VI. M: 27. F: 6. Extras: 10. Staged: not known. Year of Publication: 1958-59. Publishers: Motilal Banarsidas, Post Box No. 75, Banaras. Address for permission: Author, 149, Hajariyana, Jhansi.

Dramatises the well-known episode of Prithviraj Chauhan; written in the form of a tragedy.

VISVAMOHANA by Tadpatrikar, S. N. Adapted from the famous German play 'Faust' by Goethe. Acts: VII. Scenes: 2 in I, 3 in II, 2 in III, 2 in IV, 1 in V and VI and 2 in VII. M: 12. F: 5. Extras: 8. Staged: not known. Year of Publication: 1949. Address for permis-

sion: (Author dead) Publishers: Oriental Book Agency, Poona-2.

Adaptation of the first part of Goethe's 'Faust'.

VISVA-VIVEKAM by Chaudhuri, Dr. Jatindra Bimal. Not yet published. Address for permission: Author, 3, Federation St., Calcutta-9.

On the later part of the life of Vivekananda.

VIVAHA-VIDAMBANA by Srijiya Nyayatirtha. Original. Acts: 1. Scenes: 1. M: 9. F: 2. Extras: nil. Staged: Not known. Year of Publication 1961. Published in *Sanskrita Pratibha*, IH, i, Sahitya Akademi, New Delhi. Address for permission: Author, Bhatpara, 24 Pharganas, W. Bengal.

A one-act farce dealing with an old man's craving to look young and vigorous and to get married with the help of a broker; in the end his plans are foiled by the broker himself.

VIVEKANANDA-CARITAM by Srijiya Nyayatirtha. Published in Vivekananda Sata Dipayana (a volume compiled by Vivekananda Sanga of Budge Budge, 24 Pharganas). Address for permission: Author, Bhatpara, 24 Pharganas, West Bengal.

VRTTASAMSICCHATRAM Story by Pt. Kshama Rao and adaptation by Lila Rao Dayal. Acts: I. Scenes: 4. M: 4. F: 2. Extras: nil. Staged: not known. Year of Publication: 1957 (April). Publishers: *Manjusha*, 8, Bhupendra Bose Avenue, Calcutta. Address for permission: Authoress, C/o Indian Embassy, Kathmandu, Nepal.

A story of love and conflict, with the husband, his wife and mother-in-law solved happily.

YAMINI by Sastri, Bommaganti Ramalinga. Original. Acts: I. Scene: 1. M: 4. F: 3. Extras: nil. Staged: not known. Published in *Amarabharati Series 1*. Year of Publication: 1962. Address for permission: Author, 1-1-336/93, Vivekanagar, Hyderabad 20.

Based on the well-known tradition of poet Bilhana's love affair. A verse from his *Caurapancasika* is included.

YATHABHIMATAM (Author's name not known). Adapted from the English Play, "As you like it," by Shakespeare. Acts: V. Scenes: 3 in I, 7 in II, 5 in III, 3 in IV and 4 in V. M: 17. F: 4. Extras: 15. Staged: not known. Year of Publication: 1947. Publishers: *Udyana Patrika*.

Sanskrit version of Shakespeare's play "As you like it."

YAUVARAJYA by Vakulabhusana (Alwar Ayyangar), Jaggu. Original. Act: I. Scenes: 3. M: 7. F: 6. Extras: 2. Staged: not known. Year of Publication: 1959. Publishers: *Sanskrita Pratibha*, I. i, Sahitya Akademi, New Delhi.

Presents the episode of Rama offering the throne of Ayodhya to Lakshmana, Lakshmana refusing it and Bharata being then installed as Crown Prince. Lakshmana's paramount desire to be Rama's servant (dasa) is brought out in the play.

A NEW PLAY OF THE 10TH CENTURY
THE ĀGAMAḌAMBARA OF BHAṬṬA JAYANTA
OF KASHMIR ¹.

By

Dr. V. Raghavan

As the Samskrita Ranga is interested not only in actual play-productions, but also in literary work in the field of Sanskrit drama in general, I would like to take this occasion to speak to you about an ancient Sanskrit play newly brought to light and to be published shortly. As a subject for this occasion, this would also be significant, for this would show that a classical writer could be very unconventional and break new ground. In fact, the play I am going to speak to you about is the forerunner of a new genre of philosophical and allegorical plays in Sanskrit. Nor do I think that even from the point of view of the more attractive part of our Ranga's work, this play would be lacking in interest; for, edited into a compact one-Act piece, this could be very well presented by us on the stage.

Students of Sanskrit drama know of the *Prabodhacandrodaya* of Kṛṣṇa Miśra (11th century A.D.) which presents in the form of a play, spiritual endeavour as envisaged by the Advaita school of philosophy, using Mind, Ego etc., different schools of thought, abstract concepts, virtues and vices, accessories of spiritual effort, and even texts like the Upaniṣad as characters. The perfection of this type of Nāṭaka by Kṛṣṇa Miśra produced a great effect and a whole train of plays of this type, taking as their basis the different schools of philosophy and religion, and even branches of knowledge conducive to human welfare like Āyurveda.² However, long before Kṛṣṇa Miśra, the Buddhist philosopher-poet Aśvaghoṣa (1st century A.D.) had written a play called *Śāriputraprakaraṇa*, fragments of which were found in the excavations of the German expedition at Turfan and have been edited by Dr. Lüders. This play already used abstract characters like Dhṛti, Kīrti and Buddhi, and took for its theme the conversion of Śāriputra by the Buddha. Aśvaghoṣa's

1. This formed the subject of a talk given by the author at the 4th Annual Day of the Samskrita Ranga on 24th February, 1963.
2. For an account of these philosophical and allegorical plays, see the author's *Number of Rasas*, (Adyar Library), pp. 34-40.

work had been forgotten by Sanskrit literature and Kṛṣṇa Misra, many centuries after him, had been taken as the pioneer of this kind of play. The play which I am going to speak to you about now would show that not Kṛṣṇa Misra, in the 11th century, but Jayanta Bhaṭṭa, a century and half earlier, about 900 A.D., was the pioneer in this line.

Jayanta Bhaṭṭa has been well-known though not for his dramatic effort. To students of Indian philosophy, his *Nyāyamañ-jarī*,¹ a commentary on the *Nyāya Sūtras* of Gautama, is well-known. Equally well-known is his son Abhinanda and his metrical resume of the complex story of the *Kādambarī* of Bāṇa.² From his son's words and also from his own style of writing as seen in his philosophical work, we have known of the poetic abilities of Jayanta. But the only literary piece that we have from Jayanta as poet is the present play. As I have already said, the play shows the author as the philosopher-poet that he is and presents a philosophical and religious theme in a dramatic form.

Jayanta flourished under King Saṅkaravarman of Kashmir (883-902). Kashmir was full of intellectual and creative activity in these times. In literature and criticism, in philosophy and religion, it put forth a succession of outstanding authors and works. All schools of thought found a home in the valley and even orthodox Brahman scholars were so catholic as to write commentaries and works on Buddhist texts and themes.³ Buddhism and Śaivism and Āgama and Tantra, these were of course more prominent among the many schools and movements which swayed Kashmir. Jayanta was a follower of the realistic and pluralistic school, the classic Nyāya, whose exponents were, on their religious side, worshippers of Śiva according to different modes or sects. Jayanta was a bold and brilliant upholder of Nyāya and to him and his works we owe effective criticisms of the schools of materialism (Cārvāka) and Buddhism. Śaivism leaned much on Āgama-texts too and Jayanta, a staunch supporter of the Vedic tradition, upheld the authority of Āgamas too. But there were Agamas and Agamas. On one side there were new sects with objectionable practices, the most prominent among them being that of the Nīlāmbaras. In the *Nyāyamañ-jarī*, Jayanta tells us that King Saṅkaravarman took effective steps to root out or drive away from his realm such sects. This zeal to purify religious sects of their bad practices is one of the ideas

1. Edition, Vizianagaram Sanskrit Series and also more recently by Chowkhamba, Benaras.

2. The *Kādambarīkathāsāra*, Kāvya-mālā 11.

3. See the Presidential Address by the author to the 21st All-India Oriental Conference, Srinagar.

prominently presented in the play. And on the other side, there were similar Āgama-sects professing devotion to Śiva but not free from extreme practices, as also the Āgama-sect devoted to the worship of Nārāyaṇa, falling out of the Vedic pale, but whose adherents disputed with the traditional followers of the Vedas. Jayanta and his scholarly associates and their patron the King adopted a dual role of strict action against sects or Āgamas of corrupt practices and an attitude of tolerance towards others. This approach, seen already in the *Nyāyamañjarī*, is more vividly seen in the play.

The play has its own historical value too. Apart from the graphic picture of the life in the intellectual and religious circles in its times, the play throws historical side-lights on King Śaṅkara-varman and his reign. The *Rājatarāṅgiṇī*, owing to some obscure reason, which it is difficult to divine, gives a rather onesided picture and adverse estimation of King Śaṅkaravarman. Our play serves to correct this unfavourable picture of the King. It gives glimpses into the personal religious interests of the King and also of the Queen Sugandhādevī. It mentions the Viṣṇu Rāṇasvāmin temple in Śrīnagar (now a Muslim monument in that city), as also without name, the Buddhist and Jain monastic establishments in the Capital. Above all, it mentions the King in an alias of his, Yaśovarman, which helps us identify certain Yaśovarman-coins of the Kashmir type discovered long ago, but which have, till now, been a puzzle.

The name of the play is *Āgamaḍambara*, the fuss or clash of faiths. Only two manuscripts of the play have been known, both from Western India, in the Jain Bhandar at Patan and in the Bhandarkar Oriental Research Institute at Poona, on both of which the edition shortly to be issued is based.

I shall give now a detailed account of the theme of the play, Act by Act and stage by stage. I shall be brief about the scholastic discussions and draw attention to the more general details interesting from the point of view of drama.

The play is in four acts and cannot be brought under the *Nāṭaka* or any of the other types set forth in texts of dramaturgy. As I already mentioned, it presents the adherents of different schools of philosophy as they prevailed in Kashmir in the time of the poet, the Bauddha, the Jaina, the Cārvāka, the Mīmāṃsā, the Nyāya-cum-Śaiva, the Āgama (chiefly Pāñcarātra) and the depraved ones among sects of Śaiva and the Nīlāmbara.

The scene of the play is the Capital city of Śrīnagara as we gather from the reference to the Rāṇasvāmī temple in the last Act.

The play opens with a *Misra Viṣkambhaka* (prelude) in the early morning in the garden of a Buddhist Vihāra with a *Bhikṣu* and his disciple, *Upāsaka*. The *Bhikṣu* is sitting at the foot of a tree and teaching the Buddhistic doctrines of the four truths, and the absence of any permanent entity called *Ātman* (*nairātmya*), the impermanence of things, subjective knowledge alone being there and appearing as the diverse objects of the phenomenal world. As the *Bhikṣu* is going on, the *Gandikā*-signal is sounded for the congregation of *Bhikṣus* to gather for their morning meal and the *Bhikṣu* also desires to go.

As he rises, he notices a young *Brāhman* with a bamboo staff and wants to hasten to the congregation without being held up by the *Brāhman*. But the disciple says that the *Brāhman* had been there ever since the *Bhikṣu* took his seat at the foot of the tree and from behind the creepers he had been listening to all that the *Bhikṣu* had been saying. The *Bhikṣu* and the *Upāsaka* move on.

In the main Act that follows are introduced the young *Brāhman* already referred to in the *Viṣkambhaka* and a younger pupil of his (*Baṭu*). The former is a *Snātaka* to be known later in the Act as *SAN̄KARSANA* well versed in the *Vedas* and *Vedāṅgas* and having mastered the *Mīmāṃsā* and performed the duties and rites ordained for *Brāhman*s, he feels his duty is not yet fully discharged in so far as he has not put down those opposed to the *Vedas* (I. 17). The pupil reminds him of the morning ablutions and says that the way was getting thronged with the people proceeding to the Buddhist Vihāra. The *Snātaka* decides to see the Vihāra on the way and then to go for the bath.

Noting the beauty of the garden and the Vihāra buildings and the golden Buddha image inside and the royal pomp and splendour there, the *Snātaka* wonders whether it was at all the abode of those who are in penance and pities the thoughtless rich men who waste their endowments on such unworthy causes. As the pupil points out, it is the time for the breakfast of the congregation and the two watch from their bower the activities of the *Bhikṣus*. They note that not only had none of them bathed, but none had even changed; they are all eating together without distinction and youthful women-servants are serving. Under the disguised name *pakva-rasa*, intoxicating drink is served, as also non-vegetarian food.

After finishing his morning meal with the congregation, the renowned and highly learned *Bhikṣu* scholar *DHARMOTTARA* is then seen coming down from the hall and taking his seat on the lawn outside in the shade of a tree. The *Snātaka* approaches him. *Dharmottara*, who is the same *Bhikṣu* introduced in the *Viṣkambhaka*, tries to take up the thread of his teaching to his pupil,

when the Snātaka interrupts. Sparking off from some mutually disdainful references between the Bhikṣu and the Snātaka, the controversy starts.

As the Snātaka is getting excited, it is seen that out of curiosity to go round the Vihāra-garden, VIS'VARŪPA and other scholars of repute, fit to be observers in debates, are coming round there. From their observations, the Snātaka is known to be SANKARṢANA. They sit down and the debate between Saṅkarṣaṇa and Dharmottara starts. The observers lay down the method, standard and decorum to be followed in the debate (I. 25). Saṅkarṣaṇa summarises (I. 26-9) the Buddhist tenets. Dharmottara approves of Saṅkarṣaṇa's summary of the Buddhist doctrines and the latter opens his reply. The discussion goes on till in the heat of the exchanges between the masters, the pupils of the two get excited and are about to assault each other physically. The observers intervene and the debate then continues. The Bhikṣu is silenced by the Snātaka's arguments, and with the leave of the *prāśnikas*, Saṅkarṣaṇa leaves for his morning bath, but not before telling Dharmottara that the Buddhist effort is of no use for salvation, but it might well be followed by hypocrites as a means of livelihood.

Act Two brings on the *Kṣapaṇaka* (Jain) school and JINARAKṢITA its representative. A servant sent by his Brāhman master (Saṅkarṣaṇa) to find out if Jinarakṣita is available in the *Kṣapaṇaka*-vasatī, the Jain monastic grove, appears in a Prelude, (*Praveśaka*) which opens the Act. Bemoaning the fate of a servant under an abstemious Brahman, the servant goes round and identifies the Jain habitation by the ground around being scattered over by the hairs plucked out by the monks there! It is a dense garden and a monk is seen pacifying an enraged female ascetic. In anger, she has left, throwing away her bunch of peacock feathers and the mischievous servant, who has a brain-wave, takes the feathers and assumes the guise of the *Kṣapaṇikā* and approaches the *Kṣapaṇaka*. A comic scene follows, leading to the efforts of the monk trying to kiss the *Ceta* in disguise and ending up with anger consequent on his discovering the correct identity of the object of his amorous attention. But the *Ceta* who is more than a match for the *Kṣapaṇaka* would not rest until the latter presses into his palms some hush-money, kept hidden in the peacock feathers. Having enjoyed the *parihāsa*, got some *Kārṣāṇa* and obtained news of Jinarakṣita, the *Ceta* leaves the scene, but the comedy is not over; the real *Kṣapaṇikā*, the object of the original wooing of the *Kṣapaṇaka*, returns, in righteous rage on seeing the rival in the *Ceta*, and taking back her *Picchikā-danda*, exercises it vigorously on the *Kṣapaṇaka* who had erred. As he is appeasing her with a full prostration at her feet and trying to take her to another

place, they sight a Brāhman coming, and hasten their departure. The Act proper starts with the Brāhman already indicated, who is none else than the Snātaka Saṅkarṣaṇa, who having finished with the Bauddhas, enters now the place of the Jain ascetics presided over by Jinarakṣita. He is accompanied by the Baṭu. Jinarakṣita is seen seated under a *nyagrodha* tree, expounding the teachings to numerous disciples. Jinarakṣita knows the aggressive Saṅkarṣaṇa and his debating powers and sees wisdom in retiring from the scene. But the unavoidable Saṅkarṣaṇa approaches him and opens the offensive with a simple enquiry. After giving a fair resume of the Jain path of salvation, he asks what particular part of the doctrines Jinarakṣita is just then explaining. "Well, our daily thing, the *Anekāntavāda*" replies Jinarakṣita. Saṅkarṣaṇa pours forth a volley of objections (II.9-11) where upon, after some consultation with one of his pupils, Jinarakṣita pleads excuse that they have other monastic work and leaves with his pupils.

As there is yet time for the bath, Saṅkarṣaṇa wants to while away the time by going round the peaceful dense wooded place of the Kṣapaṇakas. He feels that the place would be ideal for those who would devote themselves to *Vedānta* and quiet yoga and contemplation.

Just then is heard the denunciation of Veda and Vedānta by an ascetic who is hurrying for a feast. On enquiry by Saṅkarṣaṇa and the Baṭu, he informs them that a lay follower of the Jains, pious and rich, has arranged for a grand feast for a thousand ascetics; every delicacy will be served barring the Brāhman favourites of ghee, curds and milk as these are animal products. They, the Jains, do not even wear shoes of leather but go in only for those made of tree-barks. The Snātaka offers to go with him and see it all and on a further question from the Snātaka, the Jain monk says that there are diverse sects among them and some wear white, some red, some barks and some none; and some revere the Buddha too. The Snātaka who is shown ahead the rich Thakkura-host says within himself that the King will soon confiscate this Thakkura's wasteful possessions.

As the Snātaka is seeing the Jain *Tapovana* and admiring its quiet and calm, the Baṭu points out there a further variety of so-called ascetics; clad in dark clothes, the *Nilāmbaras*. Such is their strange austerity that, wrapped up in a single blue garment, couples of them, men and women, move about merrily, singing songs.

Nilāmbara-pairs, as described above, now come to view, singing their *apabhraṃśa*-songs. With the *Carcārī*-songs, they

drink and indulge fully in obscene acts. The songs contain also the teachings of Nīlāmbaranātha which go against the tenets of all other schools but Saṅkarṣaṇa is averse to pollute himself by talking to such persons. He however expresses great concern that if the Nīlāmbara practices are allowed, the Varṇāśrama Dharma will be liquidated and hardly one chaste woman will be left in the houses. He decides to appraise King Saṅkaradeva of the danger of this sect. Himself a supporter of Varṇāśrama Dharma and its norms, the King who has, besides, an adviser in Bhaṭṭa Jayanta, a master of all Āgamas, will see to the suppression of this sect.

The third Act opens after sunset and the setting in of darkness, the scene being the crematorium where the Śaivite Tāntrik sādḥaka KĀNKĀLAKETU has a maṭha; he is met by his fellow sādḥaka ŚMASĀNABHŪTI who seems to hear footsteps, is afraid of the City guards and thinks of their Lord Bhairavanātha for his safety. They speak of the new danger to their practices from King Saṅkaravarman and his fastidious minister Jayanta, who are all out to root out the avaidik sects and who have already banished the Nīlāmbaras from the kingdom. As they are now rounding up other sects outside the pale of the Vedic traditions, they have to move about *in cognito* and in the nights. Tracing the background of this action, one of them points out that the trouble started with the Snātaka Saṅkarṣaṇa seeing the Nīlāmbara-couples in Jinarakṣita's place, his report to Jayanta rousing the King's anger against these practices. He further reveals that the King has ordered Saṅkarṣaṇa to end his Snātaka-state, got him married and appointed him Superintendent of religious affairs in the entire State. For a moment they scout the idea of contacting a Yogesvarī named KĀLĀGNĪSIKHĀ through whom some influence could be brought upon the chief Queen *Sugandhā Devī*. They come to the conclusion that to escape from the attention of Saṅkarṣaṇa, they will have to move about only in nights, spending the day-time in forest-interiors.

Just then the two hear tom-tom, followed by the proclamation in the name of Bhaṭṭa Śrī Saṅkarṣaṇa on the order of King Saṅkaravarman that all the traditional and irreproachable Āgamas and their practices may continue as they are and the other sinful ones which undermine the prevailing Dharmas should quit the realm, as otherwise the King will destroy them as he does the robbers. On hearing this, the two Sādḥakas run away and close upon the announcement, enters Saṅkarṣaṇa in his dress as a Government Officer, accompanied by the Baṭu.

Saṅkarṣaṇa asks the Baṭu about the reaction among the people of his action against the Nīlāmbaras. The Baṭu says that by this act, the Vedic path had been re-established by Saṅkarṣaṇa. Saṅkarṣaṇa asks if any more false and depraved ascetics are going about; the Baṭu answers in the negative but adds that it is a pity that the Māheśvaras are addicted to some bad practices. Saṅkarṣaṇa says that it would be proper if the King banishes them too, but more praiseworthy would it be if he is able to reform them and bring them round to the proper ways. As Saṅkarṣaṇa has the King's authority, he asks the Baṭu to make the announcement to that effect. Just then, one of their agents who had been going round to spot out the corrupt ascetics comes in a flurry and says that having heard of the action against the Nīlāmbaras, there has been a general panic among the ascetics and that even among irreproachable ones, an exodus has started. Saṅkarṣaṇa orders that persons of importance may be asked to go and bring back the good ascetics after duly honouring them.

After mentioning again the great concern for all the *āśramas* that King Saṅkaravarman, himself a devout Māheśvara, has, Saṅkarṣaṇa decides to go to the hermitage of DHARMAŚIVA to allay the baseless fears of the good ascetics. He then enters that peaceful and beautiful *śaivāśrama* and describes the worship of Śiva and other activities going on there. He sees Dharmasīva Bhaṭṭāraka in his excelling splendour of penance, looking verily like Śiva (III. 6-9). When Saṅkarṣaṇa enters, Dharmasīva has been thinking within himself how a righteous King and his learned minister Jayanta could have promulgated such a disreputable order against ascetics and adds that those like himself have however nothing to fear (III. 8). Saṅkarṣaṇa pays his respects to Dharmasīva, acclaiming him as Śiva himself. He then sits on the ground before him and says that only the corrupt *tāpasas* had been driven out, that he Dharmasīva may assure safety to all others and that the King himself would shortly come round to see Dharmasīva.

Just then an excited ascetic rushes in to inform them that a haughty scholar, scoffing at that *āśrama*, was coming there, followed by numerous pupils. This new person is VRDDHĀ-MBHI. He is sorry that Saṅkaravarman's kingdom is over-run by Agnihotrans, Vānaprasthas, Yatis and Brahmachāryins, as also by Śaivas, Pāsupatas, Pāñcarātrikas, Jainas, Bauddhas etc., and that the King could hardly survive this condition for long. He says that that was the time for himself to demolish God, disprove the hereafter, refute the authority of the Vedas and bring the King to the proper path, so that, devoting himself to material welfare, he may enjoy his kingdom. He decides that Dharmasīva's hermitage is the best place for carrying out his resolve, as there is a large gathering of Pandits there.

He sees in front Dharmas'iva, whom he describes as a master of NYĀYA and VAIŚEṢIKA and Saṅkarṣaṇa, whom he describes as a Mīmāṃsaka. Even the words of greeting from Vṛddhāmbhi bespeak his overbearing nature. He starts by denouncing austerities as self-torture, self-control as starving oneself of enjoyment and rites and rituals as childish follies. God is a figment of imagination. He wonders what for God, devoid of any desire, should create and then destroy the Universe, and how one devoid of instruments and other causal requirements could create at all. If he is capable of creating these three worlds, why has he stopped and has not created further newer worlds? On Dharmas'iva saying that *Inference* could be used to prove God, Vṛddhāmbhi questions the very possibility of Inference being a valid source of knowledge. Dharmas'iva then starts a counter offensive by questioning the position that *Pratyakṣa* or direct sense-perception alone is sufficient as *Pramāṇa*.

The syllogistic argument for proving God having been established, Dharmas'iva takes the discussion to the existence after death and the doctrines of *Karman* and rebirth. Vṛddhāmbhi who is silenced says that he will think over the matter and wants to leave. Dharmas'iva finally exhorts Saṅkarṣaṇa to see that those opposed to the Vedas, like the Cārvākas, are driven away.

They now hear some noise and learn that the King is coming there. Saṅkarṣaṇa asks Dharmas'iva to get ready the things for receiving the King. He adds that Lord Śiva will be respected and that He alone is the creator, sustainer and destroyer, whether he is known as Rudra, Brahma or Hari or by any other name, and all of them, the different Śaivite sub-sects, Śaiva, Kālāmukha and Mahāvrata, may rest assured that they will not be disturbed.

In the Fourth, the final Act, a new problem is presented to Saṅkarṣaṇa, namely the Bhāgavata sect. As the Act opens two Vaidikas, devoted to the Veda-ordained karman, a *Rtvik* and an *Upādhyāya*, appear in a *Viṣkambhaka*, complaining that Saṅkarṣaṇa's mission had not borne the expected fruit (IV. 1), that all sects remain as before and that they, the Vaidikas, are left in the same old helpless condition. The King is a Māheśvara and his advisers have to follow the King's mind (IV. 2). The worst that has happened, they say, is that the followers of the Pāñcarātra Āgamas, the Bhāgavatas, have started posing as Brāhmins; they freely enter Brahman assemblages, perform 'abhivādana', recite their Āgamas with Vedic accents, and call themselves Brāhmins. The Śaivāgama followers are not different, as they too fall outside the pale of the four *varṇas*, do not follow the prescriptions of *śruti* and *smṛti* and act according to their own texts. The time-honoured Vedic Brahmanas, one of the two

says, do not mix with them in marriage, study etc.; the Pāncarātra followers find out fallen Brāhman women, marry them, and pick up some kind of Vedic learning. In fact, Saṅkarṣaṇa, it is said, has gone to a Vaiṣṇava temple where thousands of Bhāgavatas have congregated on one side and Brāhmaṇas have also collected in the same place in thousands to have the question of Bhāgavata Āgama thrashed out. The Rtvik and Upādhyāya resolve to go there.

The Rtvik considers Saṅkarṣaṇa to be an impartial supporter of all Āgamas but adds that the Queen Sugandhā Devī is considerate to the Bhāgavatas and there is a rumour that among the King's officers there is some one helping the Sāttvatas, i.e. the Bhāgavatas.

The Act proper begins with Saṅkarṣaṇa and his Baṭu, going as indicated already to the debate on Pāncarātrāgama. He is in a dilemma not being able to decide between a sect devoted to Lord Nārāyaṇa and the path of the Vedas (IV. 5). The assemblage of Paṇḍitas that has gathered is really very huge and comprises scholars in Mīmāṃsā, Vyākaraṇa, Nyāya, Śruti, Purāṇa etc. (IV. 6). Saṅkarṣaṇa exclaims that the realm of the King Yaśovarman (i.e. Saṅkaradeva) is really like Brahma's abode.

But Saṅkarṣaṇa is perplexed as to how he should conduct himself especially when the Sāttvatas are opposed to the Vedas (IV, 7); he decides to take refuge in Lord Viṣṇu and accordingly goes into the shrine of RAṆASVĀMIN (in Srinagar), before entering the assembly. There he prays to the Lord Viṣṇu (Raṇasvāmin) (IV. 8-10).

MAÑJĪRA, an officer, now comes. There are some gaps in the text here in the portion ushering him and in his speech. He tells Saṅkarṣaṇa that the Queen, requested by the Minister, has nominated the renowned Naiyāyika Bhaṭṭa SĀHATA alias DHAIRYARĀSĪ as umpire in the debate between the Vaidikas and the other schools (the Āgamas). He asks Saṅkarṣaṇa not to be upset by this arrangement and then the two enter the assembly.

They see Sāhaṭa in all his splendour, sitting like Brahmā himself, and one who had no enemy in the world (IV. 12). Mañjira first enters and announces Sāhaṭa alias Dhairyarāśi. Dhairyarāśi is pleased to see that assembly which appears to have brought Brahmāloka to Bhāratavarṣa. He utters a verse in praise of the country where all branches of knowledge, all kinds of observances, austerities and penances flourish (IV. 14).

Dhairyarāśi welcomes Saṅkarṣaṇa and hails him as a veritable Mahārṣi. He in turn announces to the gathering that, at the King's request, Dhairyarāśi, who is sage Gautama himself, the founder of Nyāya, is amongst them there. The scholars acclaim him and say "At our request too, not merely the King's."

Dhairyarāśi places before them the subject of the controversy, viz. Are Pāñcarātra and other Āgamas authoritative or not? Given leave by all the sides, Dhairyarāśi himself poses the arguments for and against the Āgamas. Dhairyarāśi presents all this in verses, IV. 15-103, almost to the end of the work.

Despite apparent differences, all Āgamas are one so far as the ultimate *Puruṣārtha of Mokṣa* is concerned. Their difference should be taken as one of diversity of path or approach and it is in His compassion and abundance of knowledge that the Lord has shown so many paths to suit diverse kinds of people. The analogy of several doors to a single house is given (IV. 52); and on this philosophy of the different Āgamas as different approaches, a wise saying is cited from Jayanta himself who is mentioned as a poet while yet young, a master of all Sāstras and one who has known the truth and shed delusion (IV. 53). As in the case of God we accept only one, so too in respect of the diverse Āgamas, we should accept only one common divine author. It is that one God who by His own free will takes manifold forms, Śiva, Paśupati, Kapila, Viṣṇu, Saṅkarṣaṇa, Jina, Buddha and Manu, and teaches the different Āgamas (IV. 56-7). The Gītā is quoted on exceptional persons as bearing a spark of the divine effulgence (58-9).

If the claim of Āgamas is conceded, it may be asked further, that there is really no end to such claims, and any text and sect could set themselves up. In answer to this, this is all that could be said: Where a tradition has, to the knowledge of all, flowed down from the past without break, from which the noble ones have not turned away, whose practices are desirable and neither shunned by people nor done secretly in fear, and which, by its very look, does not appear new, which is not the teaching of the deluded or the motivated, traditions of this type are authoritative, not anything and everything (100-1). Those in which something repelling is taught, promiscuity and indulgence and unclean eating and drinking are seen, for them authoritativeness could not be conceded (103).

Having made this peroration, Dharmasīva asks if he has spoken the heart of everyone present there. They all applaud Dharmasīva for his eloquent words of wisdom. Saṅkarṣaṇa says on their behalf: "Penetrating analysis, eloquence, mastery of

Sāstras, freedom from prejudice, -with all these, which school has not been supported by Sāhaṭa and who is there to excel Sāhaṭa? (104)." Others in the gathering acclaim in one voice Saṅkarṣaṇa's tribute to Sāhaṭa.

Supporting what Dharmasīva has said, Saṅkarṣaṇa says to the gathering: the noble ones should take care to safeguard two things: Each of these diverse traditions follows its own specific path and care should be taken not to mix them up. The gathering says, agreeing with him: "In each, Dharmas of universal application like non-violence are inculcated and these are common to all and no exception could be taken to them by anybody. Outside of these, whatever special practices there are, characteristic of each, they should be pursued as such by each, within itself. As for the second thing to be taken care of, Saṅkarṣaṇa says: There are those who take the name of one or the other schools amongst you, indulge in bad practices and bring your own tradition into ridicule; you should give no quarter to such people among your ranks." The congregation agrees and adds: "This cannot be enforced by us, but one in office like Saṅkarṣaṇa or other officers of the State should see to the enforcement of this". Saṅkarṣaṇa says that the King has taken up this work, but they too on their part should not be negligent in this matter. They all agree and Saṅkarṣaṇa gives them all leave with the words: "You may all now go to your respective places and each school may follow its tradition according to its established practice." And turning to Dhairyaśī, he takes leave of him, saying that he will now appraise the King of what had taken place there.

Jayanta is himself aware that he has presented in the *Āgama-dambara* a peculiar play. He makes the Sūtradhāra say to this effect in the prologue. For the most part, the play is a series of scholarly discussion on the philosophical and religious doctrines of the different schools. But when presenting these debates, Jayanta has shown his poetic gifts in the descriptions of the situations and in the drawing up of the portraits of the persons. His descriptive powers and graceful style and diction are seen in the verses and prose passages on the sylvan surroundings of the Buddhist and Jain monastic establishments. He is also able to make characters like the puissant Snātaka-disputant Saṅkarṣaṇa, the respected Dharmasīva and the saintly Dhairyaśī stand before us vividly. The whole situation in the world of scholarship and religious life in his time, in the capital city of Srinagar, is made by the poet to live before our eyes. When dealing with the characters whom he wants to present in an adverse light, Jayanta brings into play his wit, sarcasm and gift for lampooning. In the opening Viṣkambhaka of Act I he makes the Śākya Bhikṣu hold forth on the Buddhist doctrines and when the climax is reached and he declares eloquen-

tly that everything is momentary, everything is misery and there is no soul or substance, the time-signal for the morning meal is sounded and the teacher and pupil hasten to the dining hall ! The contrast between the affirmations of monastic discipline on the one hand and the affluence and comforts of the Vihāra on the other are effectively shown (p. 11). The rival disputants are not, all of them, dealt with in the same stereotyped manner. The Buddhist Dharmottara, referred to as a Mahāpāṇḍita, great scholar, is delineated in a manner which preserves his dignity but in the case of the Ārḥata, Jinaraṣita, in Act II, the rather low estimation in which Jayanta holds him is well brought out first by the introductory *Prahasana* in his penance-grove and then by his cowardly slipping away from the debate under some pretext. The Nīlāmbaras coming in pairs covered by a single cloth, and their song, the night, the crematorium and the Sādhakas, the haughty swaggering materialist—all these give a real variety to the *dramatis personae*. Some real drama is achieved by Jayanta in the early part of Act II, though in the manner of the *Prahasana*. The whole love-scene of the Kṣapaṇaka mendicant and the lady mendicant and mischief of the Ceṭa of Saṅkarṣaṇa in the feminine guise is very effectively done. If Jayanta could go down to such burlesque, he could also soar up into sublime heights. The exalted spirit of tolerance that he works up through Dhairyarāśi in the last Act uplifts, as it were, the whole work. A catholicity of outlook runs all through the play. Personally, Saṅkarṣaṇa seems to be a worshipper of Nārāyaṇa, as is evident in the last Act, where coming to the congregation, he is troubled over the opposition between the path of the Vedas and that of the Bhāgavata Āgamas, and goes into the Viṣṇu temple and prays there for light and guidance (IV. pp. 76—8). But he is fair and impartial towards all Āgamas, a *Sarvāgama-prāmāṇya-vādī* (p. 76), and at the same time a Vaidika. As a scholar and the King's *Dharmādhikarī*, he is only anxious that evil practices, opposed to the Vedic traditions, should be put down. As to the divine author of the Āgamas, He is one, whether the texts glorify Śiva or Viṣṇu or any other deity or ideal ; for, in truth, it is the one God who is known by diverse names. With the old imagery of the several rivers falling into the same sea, coming down from the Upaniṣad and used by Kālidāsa¹ and Puṣpadanta², Jayanta says through the venerable Dhairyarāśi

1. Raghuvamśa X. 26:

बहुधाप्यागमैर्भिन्नाः पन्थानः सिद्धिहेतवः ।

त्वय्येव निपतन्त्योष्ठा जाह्नवीया इवार्णवे ॥

2. Mahimnas-stava, 7 :

त्रयी सांख्यं योगः पशुपतिमतं वैष्णवमिति प्रभिजे प्रस्थाने परमिदमदः पथ्यमिति च ।

रुचीनां वैचित्र्याहजुकुटिलनानापथजुषां नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥

मानाविधैरागममार्गमेदैरादिश्यमाना बहवोऽभ्युपायाः ।
एकत्र ते श्रेयसि संपतन्ति सिन्धौ प्रवाहा इव जाह्नवीयाः ॥

Jayanta adds another telling illustration also of the mansion to which there are many approaches and door-ways.

प्रवेष्टुकामा बहवः पुमांसः पुरे यथैकत्र महागृहे वा ।
द्वारान्तरेणापि विशन्ति केचित् तथोत्तमे धाम्नि मुमुक्षवोऽपि ॥

In the enunciation of the goal of salvation, the different Āgamas have no difference :

परमं पुरुषार्थं प्रति न चागमानां विरोधिता काचित् ।
आदिश्यते हि सर्वैः कैवल्यं तुल्यमेव फलम् ॥

The one Supreme Being, out of compassion for all beings, takes, out of His own free will, different forms and preaches different teachings, but whether he is called Śiva, Paśupati, Kapila, Viṣṇu or Saṅkaraṇa, Jina or Buddha, it is all a difference only in name but not in reality.

एकोऽप्यसौ सकलसत्त्वहिताय काय-
मिच्छाविनिर्मितमनेकमुपादधानः ।
नानागमानुपदिशन् विविधा विभर्ति
तास्तास्समस्तभुवनप्रथिताः समाख्याः ॥
एकः शिवः पशुपतिः कपिलोऽथ विष्णुः
संक्षुण्णो जिनमुनिः सुगतो मनुर्वा ।
संज्ञाः परं पृथगिमास्तनवोऽपि काम-
मव्याकृते तु परमात्मनि नास्ति भेदः ॥

—a message which has been voiced forth in this country from the times of the R̥gveda and whose value is not any the less today for this country or indeed for the world.

॥ रासलीला नाम प्रेक्षणकम् ॥

श्री डाक्टर् वे. राघवशर्मणा सन्दब्धम्

प्रत्येकं पुरुषोत्तमः स भगवान् जीवात्मनो नायिका

नेतेवोपगतः सदा रसमयीं लीलां नरीनर्ति यत् ।

तत्तत्त्वप्रतिबोधकः शुकमुखोद्गीतो हरेर्धोऽद्भुतो

गोपीरासविलास एष स बुधैर्नाट्येऽर्पितो रस्यताम् ॥

स्ववाक्यपत्राण्यायोज्य शुकश्लोकसुमैस्सह ।

जुगुंफ राघवो रासलीलां वन्यामिव स्रजम् ॥

प्रथमं प्रेक्षणकम्

ग्रान्थिकः —

(मायामालवगौलरागेण)

भगवानपि ता रात्रीः शरदोत्फुल्लमल्लिकाः ।

वीक्ष्य रन्तुं मनश्चक्रे योगमायामुपाश्रितः ॥^१

”

(पूर्णचन्द्रिकारागेण)

तदोद्भुराजः ककुभः करैः मुखं प्राच्या विलिम्पन्नरुणेन शन्तमैः ।

स चर्षणीनामुदगाच्छुचो मृजन् प्रियः प्रियाया इव दीर्घदर्शनः ॥^२

”

(मनोहरीरागेण)

दृष्ट्वा कुमुद्वन्तमखण्डमण्डलं रमाननाभं नवकुंकुमारुणम् ।

वनं च तत् कोमलगोऽभिरञ्जितं जगौ कलं वामदृशां मनोहरम् ॥^३

(कामवर्धनीरागं भगवान् वेणुना वादयति)

(कामवर्धनीरागेण)

* १९४३ डिसेम्बर-मासि मद्रपुरी-आकाशवाणी-रङ्गे प्रयुक्तमेतत् ।

१. श्रीमद्भागवते १०. पू. २९. १. २. १०. पू. २९. २. ३. १०. पू. २९. ३.

निश्म्य गीतं तद् अनङ्गवर्धनं व्रजस्त्रियः कृष्णगृहीतमानसाः ।
आजगुरन्योन्यमलक्षितोद्यमाः स यत्र कान्तो ज्वलोलकुण्डलाः ॥^४
(ततः प्रविशन्ति यथानिर्दिष्टा गोप्यः)

गोप्यः —

(हुशानीरागेण)

(अन्योन्यम्) हन्त चित्रमबलाः शृणुतेदं हारहास उरसि स्थिरविद्युत् ।
नन्दसूनुरयमार्तजनानां नर्मदो यर्हि कूजितवेणुः ॥^५

ग्रान्थिकः — (गद्यम् ; पाठ्येन) आः ! दुहन्त्यः काश्चित् त्यक्तदोहाः इतः
कृष्णमभिसरन्ति । हन्त ! इतः शिशून् पाययन्त्यः
शिशून्पि हित्वा प्रव्रजन्ति । इतश्च काश्चित् प्रयान्ति
सन्न्यस्तपतिशुश्रूषाः, अपरा अनपेक्षितभोजनाः, पुन-
रन्याश्च व्यत्यस्तवस्त्राभरणा अपि कृष्णान्तिकमाकृष्यन्ते ॥^६

”

(मोहनरागेण)

ता वार्यमाणाः पतिभिः पितृभिः भ्रातृबन्धुभिः ।
गोविन्दापहृतात्मानो न न्यवर्तन्त मोहिताः ॥
तमेव परमात्मानं संगताः क्षीणबन्धनाः ।
ता दृष्ट्वा भगवानाह वाचःपेशैर्विमोहयन् ॥^७

कृष्णः — (पाठ्येन) स्वागतं वो महामागाः ! प्रियं किं करवाणि वः ।
व्रजस्यानामयं कश्चित् ? व्रतागमनकारणम् ॥
रजन्येषा घोररूपा ! प्रतियात सुमध्यमाः ।
पतयो वो विचिन्वन्ति शुश्रूषध्वं पतीन् सतीः ॥^८

प्रथमा गोपीः —

(नायिका [नायकी] रागेण)

मैवं विभोऽर्हति भवान् गदितुं नृशंसं
संत्यज्य सर्वविषयांस्तव पादमूलम् ।

४. १०. पृ. २९. ४. ५. १०. पृ. ३५. ४. ६. १०. पृ. २९. ५-७
७. तत्रैव ८. ११. १७. ८. तत्रैव १८. १९. २०. २२.

भक्ता भजस्व दुरवग्रह मा त्यजास्मान्
देवो यथादिपुरुषो भजते मुमुक्षून् ॥ ९

द्वितीया गोपी— (सहानारागेण)

प्रेष्ठो भवान् तनुभृतां किल बन्धुरात्मा
कुर्वन्ति हि त्वयि रतिं कुशलाः स्व आत्मन् ।
तन्नः प्रसीद परमेश्वर मा स्म छिन्द्या
आशां भृतां त्वयि चिरादरविन्दनेत्र ॥ १०

ग्रान्थिकः— (यमुनाकल्याणीरागेण)

इति विक्लवितं तासां श्रुत्वा योगेश्वरेश्वरः ।
प्रहस्य सद्यं गोपीरात्मारामोऽप्यरीरमत् ॥
नद्याः पुलिनमाविश्य गोपीभी रेम ईश्वरः ॥ ११

द्वितीयं प्रेक्षणकम्

(ततः प्रविशन्ति यमुनापुलिनगताः कृष्णः गोप्यश्च)

प्रथमा गोपी—कृष्ण ! त्वमित उपविष्टो वेणुं वादय, वयं ते
वनमालां संग्रह्य त्वामलंकरिष्यामः ।

कृष्णः — यूयम् एकैका एकैकं पुष्पमाहृत्य अस्यै प्रयच्छत ; इयं चतुरा
मदन्तिकोपविष्टा वैजयन्तीं मालां क्षणेन गुंफिष्यति ।

द्वितीया गोपी—तथा । त्वमपि प्रवाहय ते अधरपल्लवाद् वांशिकामृतम् ।
(यमुनाकल्याणीरागं भगवान् वेणुना वादयति)

प्रथमा गोपी—कृष्ण ! ग्रथितैव ते वनमाला । अर्पयामश्च ते कण्ठे ।
अपि मनोहरेयं माला ?

कृष्णः— अस्या रामणीयकं किमिति वक्ष्यामि ?

प्रथमा गोपी — इयं मल्लिका मया आहृता ।

द्वितीया गोपी — इयं वनज्योत्स्ना ; एनामतिदूरं गत्वा अहमानयम् ।

तृतीया गोपी — इयं तुलसी, मम उपहारः ।

कृष्णः — अहो प्रियतमाः ! पुष्पं वा पत्रं वा सर्वमेव सर्वाभिरपि युष्माभिः आहृतम् एकैकमपि परमं सुन्दरं मे । स्वं स्वम् आत्मानमिव यूयम् उचित्य मल्लमर्पितवत्यः । यत् सत्यमद्य न पुष्पमालां, किन्तु भवतीनामात्ममालामेव हृदयेन वहामि । अनया च पूर्णश्रीरेष राजेऽहम् ॥

प्रथमा गोपी — ननु मम त्वं कृष्ण !

द्वितीया गोपी — हुम् ! ममैवासि ।

तृतीया गोपी — न हि, ममैव ।

कृष्णः — सर्वा एव यूयं मे प्रत्येकं प्रेष्टाः ।

गोप्यः — अहो नः सौभाग्यम् ! नूनं सर्वाभ्योऽपि भुवि वयमभ्यधिकाः !^{१२}
(इति वदन्तीभिः गोपीभिस्सह रासमण्डलमध्यगतो भगवान् वंशीं वादयन् नृत्यति)

गोप्यः — (कमाशुरागेण)

त्रिभुवनप्रभोः प्रेमलाभतः त्रिभुवने वयं सर्वतो वराः ।
भुजलतासु नः प्राप्य बन्धनं क नु कथं भवानपगमिष्यति ॥

ग्रान्थिकः — (अठानारागेण द्रुतलयेन)

तासां तत्सौभगमदं वीक्ष्य मानं च केशवः ।
प्रशमाय प्रसादाय तत्रैवान्तरधीयत ॥^{१३}

तृतीयं प्रेक्षणकम्

ग्रान्थिकः — (मुखारीरागेण विलम्बलयेन)

अन्तर्हिते भगवति सहसैव व्रजाङ्गनाः ।

अतप्यंस्तमचक्षाणाः विचिक्वयुश्च वनाद्वनम् ॥^{१४}

(ततः प्रविशन्ति यथानिर्दिष्टा गोप्यः)

प्रथमा गोपी—भोः साल ! सालभुजस्त्वया दृष्टो नन्दसूनुः ?^{१५}

द्वितीया गोपी—अयि तमाल ! तमालनीला सुषमा कापि ते पथा
गता किम् ?

तृतीया गोपी—(वंशस्येव ध्वनिः) हन्त ! इतो गायति वंशीमोहनः ।
एनमुपधावामि । हा धिक् ! एष कीचको मारुतापूरितो रौति ।

चतुर्थी गोपी—नन्वितो यमुनाविहारी कालियफणारङ्गे नृत्यन् विराजते,
एषाहमुपधावाम्येनम् । हन्त ! कथमियं नः प्रियसख्येव
काचित् कालियलीलां नाटयन्ती आत्मानं कृष्णमयतां नयति ।

ग्रान्थिकः — (भैरवीरागेण विलम्बलयेन)

इत्युन्मत्तवचो गोप्यः कृष्णान्वेषणकातराः ।

लीला भगवतस्तास्ता अनुचक्रुस्तदात्मिकाः ॥^{१६}

(पाठयेन)

तैस्तैः पदैस्तत्पदवीमन्विच्छन्त्योऽग्रतोऽधलाः ।

वध्वाः पदैः सुपृक्तानि विलोक्यार्तास्समब्रुवन् ॥^{१७}

प्रथमा गोपी—हला, सख्यः ! इतः पश्यत ! कयापि गोप्या अपक्रम्य
एकान्तमेत्यात्र विहृतवतो भगवतः पदान्येतानि । अहो
धन्या सा गोपिका, या ऐकान्तिकी तेन रमते ।
.....

हा कष्टम् ! इतो हश्यते सा । कथमुद्धृतैकपदा विषमं
तिष्ठति ! तदुपसृत्य पृच्छामः ।^{१८}

(ततः प्रविशति यथानिर्दिष्टा गोपिका)

हला ! क स गतो मायामोहनः ? कथमेवं निःश्वसती तेन
त्यक्ता ? किमर्थमेवमुद्धृतैकपददुःस्थितिमनुभवसि ?

गोपिका—सख्यः ! कृष्णप्रेमसौभाग्येन यदा यूयं मत्ताः, तदा युष्मान्
विहाय मामेकामेव स्वबाहुभ्यामादाय इत एकान्तभोगाय
अपयातो नो बल्लभः । चिक्रीड च मया ।^{१९} ततः..... ।
(इत्यर्धोक्ते मुह्यति)

गोप्यः—हला ! समाश्वसिहि । ब्रूहि, किं ततः परं निर्वृत्तमिति ।

गोपिका—ततः परं मामपि मद आविशत् ।

(चक्रवाकरागेण)

अहं मेने तदात्मानं वरिष्ठं सर्वयोषिताम् ।
हित्वा गोपीः कामयाना मामसौ भजते प्रियः ॥
ततो गत्वा वनोद्देशं दृष्ट्वा केशवमब्रुवम् ।
न पारयेऽहं चलितुं नय मां यत्र ते मनः ।
एवमुक्तो मया प्राह स्कन्ध आरुह्यतामिति ॥^{२०}

(पाठ्येन)

हा धिक् ! जानामि तं मम उद्धहनाय अवनमन्तम्, मामपि
तदुपरि आरोहाय पदमुत्क्षिपन्तीम् । तादृश्येव समुद्धृतपदा
अद्याप्यत्र तिष्ठामि, स तु अवनतः कुतोऽन्तर्हितो मायी इति
न जाने ।^{२१}

१८. तत्रैव २७. ३०. १९. तत्रैव ३१. ३२. २०. तत्रैव ३६-३८. २१. तत्रैव
३८-४०.

ग्रान्थिकः —

(असावेरीरागेण)

तथा कथितमाकर्ण्य मानप्रार्प्तिं च माधवात् ।
 अवमानं च दौरात्म्याद् विस्रयं परमं ययुः ॥
 तन्मनस्कास्तदालापाः तद्विचेष्टास्तदात्मिकाः ।
 तद्गुणानेव गायन्त्यो नात्मागाराणि सस्मरुः ॥
 पुनः पुलिनमागत्य कालिन्ध्याः कृष्णभावनाः ।
 समवेता जगुः कृष्णं तदागमनकाक्षिताः ॥^{२२}

चतुर्थं प्रेक्षणकम्

(ततः प्रविशन्ति कालिन्दीपुलिनगता गायन्त्यो गोप्यः)

प्रथमा गोपी—

(नाथरामक्रियारागेण)

जयति तेऽधिकं जन्मना व्रजः श्रयत इन्दिरा शश्वदत्र हि ।
 दयित दृश्यतां दिक्षु तावकाः त्वयि धृतासवः त्वां विचिन्वते ॥^{२३}

द्वितीया गोपी—

(आहिरीरागेण)

न खलु गोपिकानन्दनो भवान् अखिलदेहिनामन्तरात्मदृक् ।
 विखनसार्थितो विश्वगुप्तये सख उदेयिवान् सात्वतां कुले ॥^{२४}

तृतीया गोपी—

(पुन्नागवरालीरागेण)

तव कथामृतं तप्तजीवनं कविभिरीडितं कल्मषापहम् ।
 श्रवणमङ्गलं श्रीमदाततं भुवि गृणन्ति ते भूरिदा जनाः ॥^{२५}

ग्रान्थिकः —

(नीलाम्बरीरागेण)

इति गोप्यः प्रगायन्त्यः प्रलपन्त्यश्च चित्रघा ।
 रुरुदुः सुस्वरं हन्त कृष्णदर्शनलालसाः ॥^{२६}

(पाठयेन)

एवमासां विरहितानां ज्वलति शोकानले, भस्मीभूते माने, पुनश्च
 निर्मलीभूते अन्तःकरणमुकुरे-

२२. तत्रैव ४१. ४३. ४४. २३. १०. पू. ३१. १. २४. तत्रैव ४. २५.
 तत्रैव ९. २६. १०. पू. ३२. १.

(भूपालरागेण)

तासामाविरभूच्छौरिः स्मयमानमुखाम्बुजः ।

पीताम्बरधरः सखी साक्षान्मन्मथमन्मथः ॥^{२७}

(ततः प्रविशति यथानिर्दिष्टो भगवान्)

ग्रान्थिकः —

(बिलहरीरागेण)

तं विलोक्यागतं प्रेष्टं प्रीत्युत्फुल्लदशाऽबलाः ।

उत्तस्थुर्युगपत्सर्वाः तन्वः प्राणमिवागतम् ॥

व्यरोचत वृतस्ताभिः पुरुषः शक्तिभिर्यथा ॥^{२८}

(कापीरागेण)

तत्रारभत गोविन्दो रासक्रीडामनुव्रतैः ।

स्त्रीरत्नैरन्वितः प्रीतैः अन्योन्याबद्धबाहुभिः ॥^{२९}

(कुन्तलवरालीरागेण)

अङ्गनामङ्गनामन्तरे माधवः माधवं माधवं चान्तरेणाङ्गना ।

इत्थमाकल्पिते गोपिकामण्डले सञ्जगौ वेणुना देवकीनन्दनः ॥^{३०}

(यथानिर्दिष्टं रासमण्डले नृत्यति भगवान्)

गोप्यः —

जयति कृष्ण ते वेणुवादनं श्रुतिमुखावहं सामसारदम् ।

जयति कृष्ण ते हसितमद्भुतं हृदयशर्वरीचन्द्रिकायितम् ॥

जयति कृष्ण सत्-चित्-सुखो भवान् परमपूरुषो नायकोत्तमः ।

नायिकानिमैर्निखिलजीविभिः जयति ते सदा रासनर्तनम् ॥

ग्रान्थिकः —

(मध्यमादिरागेण)

रेमे रमेशो व्रजसुन्दरीभिः यथार्भकः स्वप्रतिबिम्बविभ्रमः ॥^{३१}

(सुरठीरागेण)

गोपीनां तत्पतीनां च सर्वेषामेव देहिनाम् ।

योऽन्तश्चरति सोऽध्यक्षः क्रीडनेनेह देहभाक् ॥^{३२}

॥ इति श्री राघवशर्मसन्दृढं रासलीलाप्रेक्षणकं संपूर्णम् ॥

२७. तत्रैव ३२. २. १८. तत्रैव ३. १०. २९. १०. पू. ३३. २. ३०. कृष्ण-
कर्णामृतात्. ३१. १०. पू. ३३. १७. ३२. तत्रैव ३६.

॥ कामशुद्धिः* ॥

डाक्टर् वे. राघवशर्मणा सन्दृग्धा

स्रष्टुं तामीशितुश्शक्तिं प्रपद्ये कामनामिकाम् ।
संपद्यतां स मे ब्राह्मो रसो रतिरितीरितः ॥

(प्रविश्य)

कविः—मन्ये, अलमेतावता पूर्वरङ्गेण । अल्पारम्भः क्षेमाय ।

(प्रविश्य)

मित्रम्—सखे ! किमद्य आरभ्यते, यस्यैवं महान् क्षेमोदकं आशास्यते ?

कविः—अद्य रङ्गवेद्यां लघुं कञ्चन चाक्षुषं कृतं प्रवर्तयितुमुत्सुकोऽस्मि ।

मित्रम्—अनाहूतोऽध्वरं गच्छेदिति अहमपि प्राप्त इव ।

कविः—साधु सखे ! जितं सौहार्देन सारस्येन च । आराधनानां परममेतत्,
चिदभ्रविभ्रमभगवदुपज्ञं भारतर्षं नाट्यम् । गुणानां सदुदयोऽद्य
प्रहर्षयति नश्चेतः । वैजयिकोऽयं मुहूर्तश्शारदनवरात्रमहोत्सवशे-
खरीभूतः । विविच्य कविना गुम्फिताश्शब्दा इव चात्र संस्कृत-
सेवासमितौ मिलितास्सर्व एव रसवन्तः । अवसरश्चाधुना कवि-
सार्वभौमस्य कालिदासस्य समर्हणम् । कथं नाम सांप्रतं न नटिष्यति
हृदयं हृदयालोः ?

मित्रम्—किं तत्पारिप्लयमानं नाट्यं, यत्पर्याप्नोति निजगुणैरेतावन्तमुदात्तं
सन्दर्भमुपस्कर्तुम् ? कश्चायमुत्साही कविः—

* मद्रपुरी - आकाशवाणी - रङ्गे प्रयुक्तमिदम् ।

कविः—सखे, कस्य वा संस्कृतप्रणयिनो नदिता अनितरसुलभानुकार
पाण्डित्यप्रक्रियाः परस्परोपस्कारिप्राच्यप्रतीच्यविद्यासंपत्त्यसाधारणाः
कुलपतयः कुपुस्वामिशालिणः । तेषां जयपताकास्विव दिक्षु दिक्षु-
विद्योतमानेषु शिष्येष्वन्यतमो, राघवो नाम,—

मित्रम्—ननु त्वमेव !

कविः—(सस्मितम्) अहमद्य परिषदमेनामाराधयितुमुत्सहे स्वसन्दब्धेन
कामशुद्धिनाम्ना एकाङ्करूपकेण ।

मित्रम्—किमिदं कामशुद्धिर्नाम वस्तु ?

कविः—वस्तु चैतत् कवेः कालिदासस्य कुमारसंभवात् महाकाव्यादुत्थितम्,
तस्य च हृदयभूतम् । अत्र नायिका रतिः, न पार्वती । नायकश्च
मदनः, न परमेश्वरः ।

मित्रम्—वैचित्र्येषा वर्धयति नः कौतूहलम् । कदा च यवनिका अप-
सरिष्यति ?

कविः—अपस्तैव । किन्तु कथमन्या यवनिकात्र ? आः, ज्ञातम् । एष
मदनमहिष्या रतेः प्रासादैकदेशः कोपागारः । मन्ये देव्या रत्यात्र
'सत्याग्रहः' क्रियत इति । श्रूयत एवास्याः दीर्घदीर्घां निश्श्वासः ।

(ततः प्रविशति यवनिकान्तरितविग्रहा रतिः)

(प्रविशन्ति कतिपयनिमेषानन्तरं मन्दमन्दं मन्मथः । अपटीमपक्षिष्व
पश्यति विस्त्रस्तमूर्धजं विपर्यस्ताङ्गकं शयानां निःश्वसतीं रतिम् ।)

कामः—ऊर्ध्वमेव भक्ष्यस्य, वक्रिमेव वचसः, कामपि कान्तिमाधत्ते कोपो-
ऽस्याः शरीरस्य । अथवा निरोज इव साहित्यं, निर्मन्यु प्रेम केवल-
पेशलिम्भा पर्यवस्यत्यरुचौ ।

(इति उपसृत्य कान्तां कचेषु स्पृशति । सा च तस्य हस्तम्
अवक्षिपति)

रतिः—अलं चादुभिः । अतिलघ्वी चिकित्सा समाहृता ।

कामः—प्रिये ! कोऽयं सहसा अत्यारूढः कोपरोगः ? किमपराद्धमनेन त्वच्छन्दानुवर्तनैकसमाहितचेतसा मया ? अद्य नूतनापदानकीर्ति-कुसुमोत्तंसलालसस्तव साहाय्यमपेक्षमाणस्त्वरयात्र समागतोऽस्मि । अपश्यंश्च त्वां भोगागारे, शृण्वंश्च त्वां कोपागारप्रविष्टां भग्नहृदयः, न जाने, किं कुर्यां, कथं वा त्वां प्रसादयेयमिति । अद्य संमोहनेन विश्वामित्रं रम्भायाः कुम्भदासं करिष्यामीति देवेन्द्राय प्रतिज्ञातवानस्मि ।

रतिः—(कर्णौ पिषाय) अविहा ! अविहा ! अलमेतैरपदानैः, अथवा अपवादैः । अहो कियतीं नाम लज्जां नावहन्त्येतानि ते 'मन्मथः, कन्दर्पः, मदनः' इति दुष्टानि नामानि ?

कामः—कथं मम धर्मपत्नी सत्यपि त्वं मामेवमवमनुषे ?

रतिः—भर्तुरप्यवलितस्य धर्माधर्ममजानतः ।

उत्पथं प्रतिपन्नस्य भार्या भवति शासिका ॥

कामः—आः किम् ?

रतिः—(सावेगम्) आम् । किमितोऽपि दारुणं पापमारभ्यतां केनापि, यद्भवानुदीरितेन्द्रियं प्रजापतिं स्वसुतायामभिलाषवन्तमकरोत्, अर्थधर्मौ च सिन्धोस्तटाधोष इव प्रवृद्धः पीडयत्यनवरतम्, एकवली-व्रतशीलाश्च पुंश्चलीकुरुते !

कामः—अयि कथं नाम मामेवमुपालभसे, यत्प्रसादाज्जगन्त्यानन्दमनुभवन्ति ।

रतिः—नैष आनन्दः, तदाभास एव, यं जगन्त्यद्य त्वद्वशंवदान्यनुभवन्ति । कथं नाम तत्र शुभः प्रमोदस्संपद्येत, यत्र नाहं रतिर्बद्धभावास्मि ।

त्वमद्य कोऽप्युन्मादो व्याधिर्वा जनानाम् । प्रियन्ते च जनास्त्वया
पराक्रान्ताः, यतो मन्ये, त्वमपि मार इति प्रथसे लोकेषु ।

(ततः प्रविशति कामस्य सखा मधुः)

कामः—सखे मधो, काले समागतं त्वया । अद्य वयस्यसाहाय्यशरणोऽस्मि ।
अकाण्डे प्रतीपतां गता प्रियतमा भूताविष्टेव तत्तत् प्रलपति, निन्दति
मां, मन्ये नानुयास्यति च मां मदीयजैत्रयात्रायाम् । एतस्यास्सान्वन-
भारः त्वयि न्यस्तः ।

(इत्युक्त्वा निष्क्रान्तः कामः)

मधुः—सखि ! किं करोतु तपस्वी तव कान्तः, यदि त्वं तस्य सामिधेनी
नानुगच्छसि ?

रतिः—कथं निर्लज्जं पापप्रवृत्तिषु साहाय्याय त्वमपि मां निमन्त्रयसे ?

मधुः—किमिदम्, अश्रुतपूर्वाः पापपुण्यविवेका निष्पतन्ति ते वदनात् ?
किमत्र पापम् ?

रतिः—अपेहि । अनुरूपो वयस्यस्त्वम् । नाहं सहे क्षणमपि तवावलोकनं,
सन्निकर्षं वा । तदाहमनुव्रता भविष्यामि मे भर्तुः, यदा स रक्षो
देवो भविता ।

मधुः—भगवान् मकरकेतनस्ते रक्षः ! मां पुनः कथं वर्णयिष्यति भवती ?

रतिः—वसन्त इति मृषा ते नाम । यतो न त्वया लोको वसति, किन्तु
प्रियत एव । सत्यं त्वं कालविशेषः ।

मधुः—भर्तारमपहाय च न जाने किं वा भवती विधित्सतीति ।

रतिः—तपश्चरिष्यामि । अद्य तपस उद्युञ्जानामेव मां सखा ते विहन्ति
स्म । पश्य, इतस्समाधय उपविष्टास्मि ।

(इति समाधिमास्थिता रतिः । निष्क्रान्तश्च मधुः)

(प्रविशति कतिपयनिमेषानन्तरं नन्दी शिवगणेष्वन्यतमश्च)

नन्दी—यदा पितुरवमानेन प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी सती योगवियु-
क्तदेहा पुनर्जन्मने शैलवधूं प्रपेदे, तदाप्रभृत्येव विमुक्तसङ्गः पतिः
पशूनामप्यपरिग्रहस्सन्, अकामोऽपि केनापि कामेन, स्वयं विधा-
तापि तपसः फलानां, स्वयं हिमाद्रेः प्रस्थे कठोरे तपसि वर्तते ।
स च स्वतपसोऽपि कठोरतरेण कुतोऽपि प्रवृत्तेन तपसा सहसा
भिद्यमानसमाधिराज्ञापयन्मां 'नन्दिन् ! कः कुत्रैवमस्माकमपि ह्रीपद-
मादधानमनुत्तमं तप आतिष्ठत इति ज्ञात्वागच्छ' इति । तदा-
ज्ञानुवर्तिना च मया सर्वोऽपि हिमाद्रिः विचितः, भ्रान्ता इतरे
पर्वताः, निपुणं निरीक्षितं च दण्डकादिवनेषु । तपः कुतः केवलभो-
गभूमौ देवलोके ? तथापि कयापि शक्त्या समाकृष्ट इत आगतो-
ऽहम् । मार्गितप्रायस्स्वर्लोकश्च । अयं च तपःशत्रोः प्रद्युम्नस्य
प्रासादः । हन्त ! कथमत्र किमपि ज्योतिस्तपति । एहि प्रविश्य
विलोकयावः ।

(उभौ निरूपयतः)

गणेष्वन्यतमः—भगवन्नन्दिन्, स्त्री हि तपस्यति ।

नन्दी—अहो !

पदं सहेत अमरस्य पेशलं

शिरीषपुष्पं न पुनः पतत्रिणः ।

तपः शरीरैः कठिनैरुपार्जितं

तपस्विनां दूरमघः करोत्यसौ ॥

सैषा मीनकेतनस्य महिषी भगवती रतिः । कथमियं भर्तुरन्तिक एव
वर्तमानाप्यद्यैवमेकाकिनी प्रसंख्याने प्रविष्टा । दुःशकमत्रैतस्यास्तपोऽग्निना
प्रदीप्ते स्थाने क्षणमपि स्थातुमस्माभिः । एहि निवेदयावो भगवत एव । मन्ये,
तमुद्दिश्यैव तपस्यत्येषा ।

(इति निष्क्रान्तौ)

(ततः प्रविशतः रतेश्चेष्टयौ धर्मसंवर्धनी अर्थसखी च)

धर्मसंवर्धनी—हञ्जे, अर्थसखि, नूतमत्युत्तमं तपस्तप्यते देव्या । अद्य स्वर्लोकवीथीष्वटन्त्येवमेवं वार्ता अश्रौषम्—भूम्यां गृहिण्यो भर्तृषु विमुखाश्शौचमातिष्ठन्ते । कामिन्यश्च त्यक्तकामकथा व्रतपरायणा जाताः । उन्मादिन इव च भ्रमन्ति दरिद्राणगात्रा नायका इति ।

अर्थसखी—मया च श्रुतं, पण्याङ्गना अपि घनिष्वागतेष्वपि अनास्थाः पुराण-श्रवणाय देवायतनानि गच्छन्तीति ।

धर्मस०—मन्ये सर्वमेतदस्मत्स्वामिनो रतिमन्मथयोर्विप्रयोगेण, देव्यास्तपसा च ।

अर्थस०—किमन्यदत्र कारणम् ? परन्तु न जाने, कदा वा देवी समाधेर-त्थास्यति, उपोषिता लोकाश्च सुखपारणां करिष्यन्तीति ।

धर्मस०—सखि, कोऽपि देव आगच्छतीव । भवितव्यं भगवता शशाङ्कशे-खरेण ।

अर्थस०—सत्यम्, निटिलनयनो हर एव आयाति । एहि, इतोऽश्नुत्य स्थास्यावः ।

(इति किञ्चिदपस्त्य)

(प्रविशति भगवान् परमेश्वरः)

परमेश्वरः—इयं सा, यस्यास्तपो मदीयमपि तपो दूरमधःकृत्य, मामप्यत्रः-कर्षत् । दुर्लभितस्य भर्तुः पापानां भार्या स्वयं प्रायश्चित्तं कुरुते । सैषा मदीयस्य आनन्दस्य विवर्तः, यं जना रतिमाहुः, यां च दुर्विनीतः कामः बलात्साहचर्ये नियोजयितुं यतते, न शक्नोति च तथा कर्तुम् ।

(दृष्ट्वा परं ज्योतिरुपारता रतिः अक्षिण्युन्मील्य पश्यति । पश्यति पुरश्च तदेव परं ज्योतिः परमेश्वररूपेण)

रतिः — धर्मेणार्थेन मोक्षेण सामरस्यं दधाति यः ।

तादृक्कामस्वरूपाय नमो योगेश्वराय ते ॥

(इति नमस्करोति)

परमेश्वरः — अयि, किमर्थमेवं तप आदृतम् ?

रतिः — भगवन्, धर्मसंमोहे निपतितास्मि—

अधर्मे वर्तमानस्य भर्तुस्त्यागः किमिष्यताम् ।

उतैतत्साहचर्येण पाप एव निपत्यताम् ॥

परमेश्वरः — आयुष्मति ! न भर्तृपरित्यागः शोभते । नतरां शोभते पापसाहचर्यम् । तमनुप्रविश्य सान्त्वैरुपायान्तरैश्च कुशलया भार्यया उच्छृङ्खलं धावन्भर्ता निग्रहीतव्यः । लोहान्तरैः धातुभिश्च दूषितमिति न हेम परित्यक्तव्यं, किन्तु पाकेन शोषयितव्यम् ।

रतिः — अनार्यमब्रह्मण्यमेष मे भर्ता चरति । तपस्विनः, पूज्यान्देवान्, सतीश्च देवतोपमाः व्याकुलयति । बन्ध्या मे प्रार्थनाः । न जाने कथं वायं शुद्ध्यतीति । सर्वमेव धातुपिण्डं, न किञ्चिदत्र हेमेति भाति ।

परमेश्वरः — अलं नैराश्येन ।

रतिः — भगवतश्चरणमेव शरणम् ।

परमेश्वरः — जाते, यस्मिन् पापे जनः प्रवृत्तः, तत्रैव परां काष्ठां नीत्वा तत् पापं विनाशयितव्यम् । यदेष ते भर्ता प्रजापतिं स्वसुतायां प्रेरयामास, यच्च ऋषीन् सतीश्च च्यावयति चारित्रात्, तत् फल्गु । तथाहं सन्दर्भं घटयिष्यामि, यथैष दुर्विदग्धो मय्येव निजास्त्रबलं प्रकटयिष्यति । तदैष मदीयनिटिलाक्षिनिष्पतितेन वैराग्यमयतेजसा दग्धः, भस्मनि निहितः, विद्रुतसर्वमलः, नवोदितार्क इव उद्योतमान उत्थास्यति । तदा च तवानुरूपो भर्ता, ममाप्यनुकूलः प्रियस्सेवको

भविष्यति । युवयोश्च तदा शमस्तुष्टिश्चेति पुत्रः पुत्री च भविष्यतः ।
 अस्माकं मनसः प्रथमं रेतो ह्येतत्, यत्काममाहुर्लोकाः, सर्वस्या
 अपि सृष्टेर्वीजम् । तस्य शोधनमस्माकमवश्यर्कयितया प्राप्तम् ।
 नाद्याप्यहमेनमङ्गीकृतवान् । अरूपहार्यस्सन्, अनङ्गीकृत्यैव मत्स-
 न्निधाने तमनुज्ञास्यामि । अशुद्ध एव कामः पुमर्थान्तराणामङ्गम् ।
 शुद्धः पुनरनङ्गः, अङ्गी, स्वयं परमः पुरुषार्थः ।

रतिः—अनुगृहीतास्मि भगवन् । अहमपि भर्तुर्नवावतारं प्रतिपालयन्ती तप-
 स्येवमेव वर्ते ।

परमेश्वरः—वर्तस्व वत्से । तपो हि परमं साधनं, तपो हि कुरुते सर्वं,
 तपो हि धारयति पृथिवीं, तपो हि लक्ष्मीः, तपो ह्यनन्दः ।
 किमितोऽप्याशास्यम्—

(भरतवाक्यम्)

ज्ञानाग्निपरिपूतो यः सर्वक्षेमैककल्पकः ।

स वः प्रकाशतां कामः मत्स्वरूपादनन्तरः ॥

(साञ्जलि रतिस्तिष्ठति । साभयहस्तं परमेश्वरः । पतति यवनिका)

॥ इति श्रीराघवशर्मणा विरचितं कामशुद्धिर्नाम एकाङ्कं रूपकम् ॥

SANSKRIT DRAMA—NĀṬYA SĀSTRA

NOTEWORTHY ARTICLES IN JOURNALS

S. S. Janaki

Writing on *Cultural Importance of Rajasekhara's Works*, Sri V. B. Misra in the Journal of the University of Gauhati Vol. IX. No. I, Arts, (1958), gives a brief review of the social conditions, prevailing manners and customs and stimulus given to the Fine Arts in the days of Rājas'ekhara as gleaned from his plays in Sanskrit and Prākṛt.

* * * *

Psycho-analysis of Dancing Based upon Bharata's Nāṭya Śāstra is the subject of another paper in the same journal and issue noted above; in this, Sri Debendra Chandra Das Gupta makes a detailed analysis of the 108 Karaṇas given in the Nāṭyas'āstra. The author points out, under each Karaṇa, its emotional significance.

* * * *

Sri Mukunda Madhava Sarma, writing in the above-mentioned journal reverts to an old topic relating to the Bhāsa-problem, *the Relation between Cārudatta and Mṛcchakaṭīka*. Since the discovery of the 'Cārudatta' ascribed to Bhāsa, scholars have, owing to the similarity of its plot with that of the 'Mṛcchakaṭīka' of Śudraka, held divergent opinions regarding the mutual indebtedness of the two plays. In the article mentioned above, the author, confining his enquiry to the Prastāvānā and the first act of Mṛcchakaṭīka, demonstrates the contention that the Mṛcchakaṭīka is an enlarged version of Cārudatta, and that Śudrakā was quite conscious of his indebtedness to the earlier author. The repetition of the word "Samvidhānaka" and the particle "iva" suggestive of poetic fancy in the expressions of the Sūtradhāra, "Asmākam gehe Anyadiva Samvidhānakam" and "idam Navamiva Samvidhānakam" point out the novelty and innovation introduced in an already-existing plot. Śudrakā's indulgence in self-appreciation of the play in many instances, as for example, in the remark of Vasantasenā in the first act "Caturō madhuras'cāyam upanyāsaḥ" also hints, according to the writer of this article, at the innovations in the plot-construction.

* * * *

The influence of Sanskrit in the evolution and development of the dramas in the regional languages has been pointed out already in the second number of the Samskrīta Ranga Annual

(P. 105). Bharata also refers to the use of the Prākṛts or the ancient Vernaculars in the Sanskrit dramas (XVII, 48). This is quite in the fitness of things, for a play is but a representation of human life as it is in all its aspects. Sanskrit dramas of the classical tradition have exerted immense influence on many native vernacular productions, particularly after Sanskrit fell out of the spoken vogue. Writing on *Sanskrit Drama in Mithilā*, in the journal of the Bihar Research Society XLIII (1952) Prof. Radhakrishna Choudhry points out that in Mithilā, the Kīrtanīya dramas, the so-called 'regular' and 'irregular' dramas in Maithili language, and the plays in Nepal and Assam reveal the considerable influence of Sanskrit drama on them in the matter of imagery, poetic conventions, structure of the play and plot-construction. A good number of Maithili dramatists were proficient in Sanskrit also and have written noteworthy plays, whose importance in Sanskrit dramatic literature cannot be minimised. The general feature of these Sanskrit dramas is the predominance of lyric poetry and musical element, the songs in most cases being in Maithili itself. Hitherto, there has not been a systematic, chronological survey of the Sanskrit plays of Mithila writers, though a few of them have found place in accounts of Sanskrit literature as also in "The History of Maithili literature", Vol. I of Dr. Jayakanta Mishra. Sri Radhakrishna Choudhry has given for the first time a historical survey of the Maithila contributions to Sanskrit dramatic literature, from the 9th to the 19th Century. Apart from the present article of his, the author refers to "an account of Sanskrit dramatists of Mithilā" by Umakanta Thakur in the *Vaidehī Viśeṣaṅka* of 1957, "*Mithilānātaka*" of Raghunandadasa, and "*Mithilāṅka*" (special number of *Mithilāmi-hira*, 1935, Darbhanga) which catalogue a long list of dramatists.

The article gives a list of twenty-one dramatists, which includes authors already well-known and also less known ones : Jyotirīśvara Thakur, Umāpati, Maṇika, Vidyāpati, Jayadeva Miśra, Vamśamaṇi Jha, Devakīnandana, Lālakavi and Gokulanātha. There is some difference of opinion whether Umāpati or Vidyāpati is the first Maithili writer to introduce the vernacular songs in Sanskrit dramas. King Nanyadeva is counted along with the dramatists merely for the fact of his having written a commentary on the *Nāṭya Sāstra*. Similar is the wrong inclusion of Murāri Miśra, author of *Anargharāghava*, Kṛṣṇa Miśra, author of *Prabodhacandrodaya*, and Vāmana Bhaṭṭa Bāṇa author of *Pārvatī-pariṇaya* as Maithili dramatists since the assumption is based on slender grounds. Many of the plays of the less known authors referred to in the article are in manuscripts. Under the heading 'miscellaneous' the author of the article mentions several less

known authors and works and adds that many more unknown Maithili dramatists remain to be brought to light.

* * * *

The continuity of Sanskrit drama is pointed out by Dr. V. Raghavan in an article in *The Illustrated Weekly*, Bombay of 13th May, 1962. Characterised by variety and a great tradition, Sanskrit theatre has exercised considerable influence throughout the ages. Even in the present day organised theatrical groups devoted for the enaction of Sanskrit dramas are not wanting. The writer draws particular attention to the activity in Madras in the field of Sanskrit drama. The Samskrita Ranga in Madras, the Brahmana Mahasabha in Bombay, the Prācya Vāṇī Mandir in Calcutta and the group gathered by Srimati Lila Rao Dayal at Kathmandu are the most noteworthy agencies to-day active in the field of Sanskrit drama. The fillip given to Sanskrit dramatic activity by the All-India Radio and the All India Kalidasa Festival, Ujjain are also noted. The Western World also is showing considerable interest in the Sanskrit Theatre and the article mentions several recent productions of Sanskrit plays abroad. The author rightly feels that in the modern age of increasing dramatic activity, when new trends in dramatic technique reveal the far-sightedness of the technique of our ancients like Bharata, a knowledge of the theories of Sanskrit drama is bound to be of great value to playwrights and producers alike.

* * * *

Kerala has the uniqueness of preserving the traditional form of Sanskrit drama production in 'Koodiyāṭṭam' the precursor of the more famous Kathakali. A detailed account of 'Koodiyāṭṭam' is given in the second number of the Ranga Annual. It was possible for the Samskrita Ranga to arrange for one of the authentic family-groups maintaining this art, that of Mani Madhava Cakyar, to give three performances of 'Koodiyāṭṭam' on three successive evenings at Madras, for the first time. With reference to the scenes from the three Sanskrit plays enacted by them, a short account of this art and its technique including its music is given by Dr. V. Raghavan in volume six, number three of the *Natya* 1962, the organ of the Bharatiya Natya Sangh, Delhi. The article is illustrated.

* * * *

That the Theatre is coming into its own in new India is clear in the growth of wide-spread interest in it today. Here is the journal *Seminar* (Delhi) whose thirty-second issue is a special number devoted to the Stage. The Editor, Mr. N. Ezekiel, opens

the number with a plea for making the rural folk understand what the theatre is. Sri Balwant Gargi explains the significance of the Sanskrit tradition and Bharata but does not want that tradition to inhibit us in our modern developments. Two papers survey briefly folk dramatic forms in the North and South. The article 'Waiting for the playwright', in and through a lot of bitter words, pleads for a fusion of such living traditions as are surviving and modern developments in other countries for the birth of a new urban culture; it rightly laments the lack in Hindi or Urdu of good translations of Sanskrit plays. 'Trends today' covers different regions and dramatic activities there. The last word in the number is with Mr. E. Alkazi on 'A National Theatre'; now that he is in charge of the National School of Drama, it is upto him to do something about it. There are reviews of a few books on Drama and a bibliography on Drama, good as far as it goes.

Mr. Henry W. Wells, Curator of the Brander Mathews Dramatic Museum at Columbia University, discusses the important question of the position of Sanskrit Theatre in the world opinion to-day, in his address to the East-West Conference at the University of Indiana in the Spring of 1960. The address is published in the supplement to the Yearbook of Comparative and General literature, Columbia University under the caption "*Sanskrit drama and the World Theatre.*" "The masterpieces of Sanskrit Drama", the writer says here, "are noted for their suavity, dignity and magnanimity". The author deals with his thesis of the Sanskrit drama being analogous to the Western classical music rather than the Western classical drama and in this connection, considers Keith's appraisal of Sanskrit dramas from the viewpoint of the Aristotelean theory of aesthetics as antiquated. While dealing with the well-known characteristic features of the Sanskrit drama, the author gives a comparative estimate of it amongst the theatres of the East, the Chinese and the Japanese in particular. While regretting the paucity of the verse translations of Sanskrit plays which are predominantly poetical, and which if done properly, will go a long way in influencing the Western Theatre, the author rightly feels that "in this age of invidious and deep-seated suspicion," the world can learn much from the "heroic virtue of magnanimity," delineated by the Sanskrit dramatists with far-sighted vision.

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The same author Mr. Henry W. Wells in "*The Eastern Drama and the Western Stage*" in the Illustrated Weekly of India of February 1962, emphasises the value of the eastern contribution to the Theatrical art. Drawing the pointed atten-

tion of the readers to the distinctive traits of the Sanskrit, Japanese and Chinese plays, the author feels that the present age is the opportune moment for Asia to exercise considerable influence on the West. He points out that for some time past, there is the feeling of unrest in the spheres of music and theatrical arts in the West. The concept of the naturalistic theatre and the long-established forms of comedy and tragedy gradually losing their significance, the West is looking forward to a more imaginative and poetic stage. No theatre other than the Asian, with its well-established classical and poetic foundations can play an effective role in this context. The author, in this connection pleads for scholars like Dr. V. Raghavan to widen their sphere of interpretation of the cultural wealth of India. The article carries for illustration a scene from the *Mālavikāgnimitra* produced by the Samskrita Ranga.

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Reviewing the activities in connection with the fiftieth Anniversary of the Brander Mathews Dramatic Museum in Vol. XXXVIII, No. 6, of the "Players Magazine," Kansas, U. S. A., the same author reiterates the fact of the increasing interest of the West currently in the Eastern theatrical traditions. The Exhibition organised in this museum, it may be mentioned, displayed many photographs of the Sanskrit productions of the Samskrita Ranga, Madras, and articles on Sanskrit Drama by the President of the Ranga. Tape-recordings of some of the Ranga's Sanskrit productions on the All-India Radio were also played during this exhibition.

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Giving an account of the sustained theatrical activities since 1960 of the members of the Indian Embassy at Kathmandu, Nepal, who have been effectively producing short plays by contemporary authors like Pandita Kshama Rao and Dr. V. Raghavan, Sri Krishna Sikund, in "*Sanskrit drama: A new beginning*" in Vol. XIV, No. 4 of *The March of India* spotlights two points—the resuscitation of Sanskrit drama in its native soil and its adaptability to the demands of new usage.

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Of the indigenous forms of dance-drama, Gollakalāpam is one that had its birth and growth in the Andhra country. Historical and technical details of Gollakalāpam, given by Sri Satyanarayana of Vijayawada as a prelude to a demonstration of this art in the authentic traditional style by Srimati Annabhathula

Venkatathamma and party of Mummidivaram in the XXXVth Conference of the Music Academy, Madras, forms the subject of an article '*Veethi Bhagavatam: Gollakalāpam*' in Vol. XXXIII of the Journal of the Music Academy, Madras.

Gollakalāpam falls under the class of plays technically called Kalāpam. It was formerly played in the open-air stage improvised in the streets; the latter fact, which shows its mass appeal, did not however, affect the high standard of Gollakalāpam, as evidenced in the philosophical ideas expounded by the chief character. The heroine is usually either Satyabhāmā or Gollabhāmā, and her separation from the Lord forms the subject matter, the delicate Vipralambha giving ample scope for the heroine to pour forth her emotional feelings to her female confidant. There are, according to the author, many versions of Gollakalāpam, that have features in common with the Sanskrit dramas, being written in the form of Yakṣagānaprabandhas. A change is provided by the Sutrādhāra-cum-Vidūṣaka, who is very often the guru of the main dancer, and who offers satirical remarks on persons and customs. It is a single dancer, who, in the main, engages the attention of the audience and she resorts to different media of expression—music, dance in the Bharatanatyā style, interesting dialogues, and ślokaś and Daruvuś to illustrate her point. The Daruvuś are modifications of the Dhruvāś of Sanskrit drama.

Gollakalāpam has become almost defunct now, but it has much artistic material which makes it a form worth revival. With some changes inevitable in the modern context, but retaining its authentic traditional character, it can be made a live artistic form today with its significant didactic character playing an educative role.

NEW SANSKRIT PLAYS

V.R.

The Rūpakatraya

This is a collection of three plays of Assam, edited by Dr. Satyendranath Sharma and published by the Assam Sāhitya Sabha, Jorhat, Assam.

Like the Nepal-plays noticed below, these plays from Assam are in the bilingual medium, using Sanskrit and Brajbauli and freely employing local idioms and songs. They are musical-plays and follow more or less the *Ankiya-nat* pattern set by Śaṅkaradeva. They are on mythological themes,—the *Kāmakumaraharaṇa* being on the Uṣā-Aniruddha story, the *Vighneśa-janmodaya* on the stories of Gaṇeś'a and the *Śaṅkha-cūḍavadha* on a story from the Brahmavaivarta purāṇa. The first was written by Kavicandradvija in the former half of the 18th century; it is in six acts. The second, which is in 3 acts, was written by Gaurikāntadvija in the end of the 18th century. The third, in 3 acts, was written in 1802 A.D. While the *Ankiya-nat* plan is followed in respect of the songs and the role of the Sutradhāra who conducts the play throughout with his explanations coming in at every step, there is a difference in that these employ Sanskrit and are in more than one act. The Mithilā, Nepali and Assam plays show the growth of the local theatre under the mutual influence of the Sanskrit and the vernacular traditions.

The Kamalinī Kalahaṁsa of Nīlakaṇṭha

This new play is published as No. 196 of the Trivandrum Sanskrit Series. It is in 6 Acts and carved, so to say, out of the Mālatīmādhava. It was written after the 17th century A.D.

The Narakāsuravijaya of Dharmasūri

This is a Vyāyoga, a heroic encounter in one act; the theme is well-known in mythology. The author is the well-known author of the Alaṅkāra work *Sāhityaratnākara*, of the 15th century A. D. and belonged to the Andhradeś'a. The play is published by the Sanskrit Academy, Osmania University, Hyderabad.

The Vīṇāvāsavadattā

The Kuppuswami Sastri Research Institute, Madras-4 has brought out a revised and fuller, although still incomplete, edition

of the *Vīṇāvāsavadatta*, originally published in their series in 1931. This is a play on the Udayana-cycle, and deals with the romance and marriage of the King with Vāsavadatta. The theme is identical with that of the *Pratijñā-Yaugandharāyana* ascribed to Bhāsa. The interest of the present play is chiefly in its close resemblance to the so-called Bhāsa-plays with which it has many parallels even in expression.

The Subhadrādhanañjaya of Gururāma Kavi. Gururāma Kavi of Mullundrum Village (Circa 1600 A.D.) in Madras is known already as the author of the play *Ratneśvaraprasādana* which has been printed. (Bālamanorama Press, Mylapore). We have now another play of his, the *Subhadrādhanañjaya* in five Acts on a well-known mythological theme, published by Sri K. S. Ramamurti and S. V. Bhaskar in the S. V. University Oriental Journal, Tirupati.

Manuscripts of Sanskrit Plays from Nepal

The Bir Library, Kathmandu, Nepal, has brought out Volume III of its manuscripts catalogue, dealing with drama mss. In addition to the well-known Sanskrit plays, the volume describes also a number of plays written in Patan, near Kathmandu, during the times of the Malla Kings, which are bilingual, employing Sanskrit and Newari, the latter particularly for songs. There are also some which are in pure Newari.

SANSKRIT DRAMA—INDIAN THEATRE

NEW PUBLICATIONS

V.R.

SANSKRIT DRAMA, ITS ORIGIN AND DECLINE (E.D. Brill, Leiden) is a study by Dr. Indu Sekhar, which concentrates more on the anthropology of Sanskrit drama. Its central thesis is that it grew more under non-Aryan influences. Of course, on a question like this, no clear or conclusive evidence could be shown and much rests on speculation. The book carries also a review of the chief Sanskrit plays, of the features of Sanskrit drama and the conditions of the ancient Sanskrit theatre, and abounds in controversial and questionable statements.

THE CLASSICAL DRAMA OF INDIA (Asia Publishing House) by Mr. Henry W. Wells is, on the other hand, a book written exclusively from the point of view of those interested in theatre-

activity today. Its aim is to bring Sanskrit drama to the attention of Western theatre-men. As the author says ".....analysis is presented more with the English-speaking reader or even stage-producer or man of the theatre in mind.....It is from the standpoint of world drama and world literature that the Indian plays are reviewed, with the confident belief that from this perspective, they will be found worthy of high place among plays in a harvest comprehending all times and lands." It is our hope and wish that this aim of the author will be fulfilled.

In ten chapters the book deals with the general aspects of Sanskrit drama and its technique, aesthetics and significance for world and modern stage, and also analyses two select plays, the *Mṛcchakatika* and the *Uttararāmacarita*. In a work of this type which avowedly avoids the academic style of research works, the negative factor of absence of references to work done by other writers could be overlooked but positive statements in which the author goes out of the way to say that Indian scholars themselves have shown scant interest in interpreting to others the splendours of their dramatic literature, that "few Indians have thus far written with equal authority" (as Keith) and so on, seem to be misinspired and hardly creditable to a writer who has been in touch with Indian scholars and their writings and had expressed his indebtedness to them.

DRAMA IN ANCIENT INDIA (Amrit Book Co., New Delhi) by S. C. Bhat is a short account for the general reading public. In eight brief chapters, it touches on all the main aspects of the subject.

KALIDASA'S SAKUNTALA (University of California) by Prof. M. B. Emeneau, the well-known Sanskrit scholar and linguist is a new translation of the famous play. The special feature of this new rendering is that it adopts the natural spoken English and keeping the Western student of Sanskrit in view, it follows the text more closely than previous versions and is supplemented with just a minimum of notes which will be helpful to students. The volume is elegantly produced.

THEATRE IN INDIA (Theatre Arts Books, New York) by Sri Balwant Gargi is an account of the whole field of Indian drama from its ancient origins to the latest developments in the contemporary theatres in the various languages. The book falls into three parts, the classical Sanskrit stage, the Folk and the modern theatre, the last receiving the largest attention. The work of our *Samskrita Ranga* is also mentioned. The book is profusely illustrated and excellently produced. It is not an easy task to

survey an art which has lived through thirty centuries and is today seething with activity and inspired by all sorts of ideologies, indigeous and foreign. This is what the author says in his concluding paragraph: "The Indian drama of the future will have some stage elements and techniques of the West; but in temperament, in tradition, and in its deep emotional import it must be Indian. With the growth of thousands of dramatic troupes in different regions and languages, one sees emerging the contours of this Indian theatre a synthesis of the old and the new, the classical and the folk, with song and dance and a gesture language that has its own mood, feeling and colour."

CRITIQUES ON SANSKRIT DRAMAS is a collection of critical papers on various textual and other problems in some of the well-known Sanskrit Dramas by Dr. S. A. Dange and Smt. S. S. Dange and published by Darsana Printers, Moradabad (1903). There are fourteen papers here which cover questions like the exact Rasa of the Uttarāramacarita, the Rājyaśulka-idea in the Ramayana and the Pratimā, a defence of Duryodhana in Bhāsa and Bhaṭṭa Nārāyaṇa, the identification of the shrine before which Bhavabhūti's plays were produced, the motif of separation, remorse and reconciliation in Bhasa, Kālidāsa and Bhavabhūti, the motifs leading to reunion in Bhāsa and Kālidāsa, two notes on Nāgānanda, identity of Śarvilaka in the Mṛcchakaṭika, the motif of the painting, suggestion in Sanskrit drama, Patākāsthāna and the treatment of the child in some Sanskrit plays.

BIBLIOGRAPHY OF STAGEABLE PLAYS IN INDIAN LANGUAGES is a scheme sponsored by the Bharatiya Natya Sangh, New Delhi and executed by Prof. C. C. Mehta of Baroda in co-operation with experts in the different language-fields and published under the joint auspices of the M. S. University of Baroda and the Bharatiya Natya Sangh. In Part One now published, eight language-fields have been covered, Gujarati, Punjabi, Hindi, Sanskrit, Kashmiri, Telugu, Marathi and Urdu. The Sanskrit bibliography here has been made fuller and upto date elsewhere in the pages of the present issue of the Samskrita Ranga Annual.

SOME OLD LOST RAMA PLAYS

by Dr. V. Raghavan.

(Lectures delivered in the Annamalai University, Annamalai Nagar. Rs. 1-50)

T. L. VENKATARAMA IYER

This book must be of great interest to all lovers of Sanskrit. The dramatic literature in Sanskrit is rightly reputed all over the world for its richness, both in quality and in quantity. But what we possess of it at the present day is but a portion of what once existed. Kālidāsa in his prologue to the *Mālavikāgnimitra* refers to Bhāsa, Saumilla and Kavīputra, as his famous predecessors whose plays held the stage. All these have been lost except thirteen dramas of Bhasa, which were discovered in the beginning of this century. The works on rhetoric mention several plays which are not now extant and quote beautiful passages from them. In this publication of what were delivered as University Lectures, Dr. V. Raghavan seeks to reconstruct from the treatises on *Alaṅkāra* some of the older plays which have the story of *Rāmāyaṇa* for their theme. While in the case of some dramas the materials are sufficient to enable us to get a full picture of the drama, its structure and its contents, in the case of others, we have to be content with a few passages here and there.

The *Rāmābhyudaya* was written by King Yaśovarman of Kānyakubja, who is well-known as the patron of Bhavabhūti, and Vākpatirāja. The theme of the drama is the story of the *Rāmāyaṇa* from *Aranyakāṇḍa* to the *Yuddhakāṇḍa*. The author would appear to have made very few changes in the story as narrated by Vālmiki. In the *Prastāvanā* there occurs the following verse, wherein are summed up the salient features which, according to the author, go to make up for excellence in a drama:

औचित्यं वचसां प्रकृत्यनुगतं, सर्वत्र पात्रोचिता

पुष्टिः स्वावसरे रसस्य च, कथामार्गे च नातिक्रमः ।

शुद्धिः प्रस्तुतसंविधानकविधौ, प्रौढिश्च शब्दार्थयोः,

विद्वद्भिः परिभाष्यतामवहितैरेतावदेवास्तु नः ॥

The drama maintains the high standard set out above and its literary excellence is of a high order. Says Dr. Keith, after

examining some of the verses of the drama, "we must regret the loss of a work which contained verses as pretty as these, even on the outworn topic of Rāma and Sitā". In this every reader will concur.

In contrast to the Rāmābhyudaya, is the drama Kṛtyā Rāvaṇa. That also covers the story of the Rāmāyaṇa from the Aranyakāṇḍa to the Yuddhakāṇḍa but introduces striking changes in the story. It is full of thrills and sensations, and is eminently stageworthy. The two prominent rasas portrayed therein are Raudra on the part of Rāvaṇa and Karuṇa on the side of Rāma. The diction is simple, direct and forceful. Here for example is the address of Rāvaṇa to Sitā:

विक्रमेण मया लोकाः स्वया रूपेण निर्जिताः ।

सब्रह्मचारिणमतो भजमानं भजस्व माम् ॥

The drama is in seven Acts.

The Chalitārāma deals with the story of the exile of Sitā in the Uttarakāṇḍa, and belongs to the group of Uttararāmacarita and Kundamālā. Its chief rasa is Karuṇa and that is very forcefully brought out in simple and moving words. A striking example of this is when Lava who is taken to Ayodhyā, salutes the golden image of Sitā as his mother and when asked by Rama, "is this your mother?" replies "O, King, I know that this is my mother but this mother is wearing jewels". Then we have Jānakīraghāva Rāghavābhyudaya and many other dramas. Reading this book of Dr. Raghavan it is impossible not to feel sad over the loss of much valuable literature. Dr. Raghavan tells us that he has been able to secure the manuscript of Udātta Rāghava, a drama which is frequently referred to in the works on Alaṅkāra. The public will eagerly await its publication. It is to be hoped that further diligent searches might be able to discover the dramas reviewed by him in this publication. I cannot conclude without expressing my appreciation of the vast learning and research which Dr. Raghavan has brought to bear on the exposition of the subject.

NEWS AND NOTES

At the Annamalai University, the Library conducted a Kālidāsa Exhibition in December 1962 which was opened by Dr. C. P. Ramaswami Aiyar, Vice-Chancellor of the University. Among the noteworthy exhibits were a Bibliography of Kālidāsa-Translations in various Indian Languages and Photo Albums of the Ranga's productions of Kalidasa's Plays, both supplied by the Ranga.

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The IVth Annual Day of the Samskrita Ranga was held on 24-2-63 at the premises of the Music Academy, Madras. Prof. Archibald Mcleod, Professor of Drama, South Illinois University, U. S. gave a talk on Producing Classical Plays.

In his talk Prof. Mcleod said that there were different ways of approaching the problem of classical drama. There was the production from the historical point of view where the sets, dress etc. were studied according to the time and place of the play and the production was done in a convincing manner. Classical plays had a value because, by their very nature, they still had something to say to modern times. Therefore the production of classics was always significant. Another method of producing the classical play was to streamline it and adapt it to a modern setting. In France they did classics like this. This made the classics look like something contemporary. After all classical plays were rendered in other languages and done sometimes even better in their translations. If the language could be changed why should it not be adapted to the modern conditions? Germans were said to do Shakespeare better than the English. The third method of doing was something like a compromise between the first, the antiquarian and historical, and the second which was a complete modernisation. In this, staging and technique of production alone could be modern. This was like the effort which was being made here for the production of Sanskrit dramas, one of which the lecturer said, he had witnessed in the Samskrita Ranga. There was also a special value in classics, as in the case of the Sanskrit plays here. To those who were students of the language, production of plays in that language offered an excellent medium to become more closely acquainted with the language and its thought and culture. Even though the play was not

closely followed because of its language, a classical play could still be understood by the audience if it was well-acted. A classical play had the advantage of a world-wide reputation. It could be said that language was no barrier in such a case.

Thanking Prof. Mcleod for his lecture, Dr. V. Raghavan pointed out that from the point of view of acting also the classical play had its own value, because of the attention it required for the study and interpretation and the concentrated imagination it called forth on the part of the actor. Classical plays gave more scope for the training of the actor than a contemporary social play dealing with everyday material in the spoken language. The modern stage and production machinery had come in as a great help to popularise Sanskrit drama and to bring them into greater vogue on the modern stage. According to Indian dramatic theory, the drama should concentrate on major perennial emotions and as these emotions were universally human, a drama, classical or modern, which fulfilled this condition never failed to move an audience. Further the themes of most of the classical Sanskrit plays were well-known to the Indian audiences and, provided the acting was good, the language alone could not be a bar and a play like the *Śākuntalam* could never be lost on the audience, as indeed their experience had shown.

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The President of the Samskrita Ranga was elected Vice-President of the Bharatiya Natya Sangh, Delhi, for 1963-64.

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Nāṭyakalā Sammelana, a Seminar on theatre arts, was held on 11th, 12th and 13th of April 63, under the auspices of Y. M. I.A. Madras, in which several scholars, writers and leading art-critics of Madras, took part, gave talks and read papers on Drama and Dramaturgy. Dr. V. Raghavan, President of the Samskrita Ranga, presided on the 11th April 63, the inaugural day, and spoke on Stageable Sanskrit Dramas. He said that in its own days the Sanskrit drama was written for being produced. The very name *Rūpaka* meaning impersonation, the information in the prologue, the technique of the dialogue-writing, all bore this out. The elaborate technical treatise *Nāṭya Śāstra* which devoted attention to the smallest details was the greatest evidence of the actual staging of the Sanskrit plays. Thirdly, references in literature like the description in *Kuttanimata* of the production of the *Ratnāvalī* showed that Sanskrit plays continued to be produced. Among plays, there was a variety of technique, which

was another evidence of production and practical interest. Sanskrit playwrights also boldly experimented in fresh forms, as the oldest specimen known (4th cent. B. C.) employing the technique of developing the plot as a series of Act within Act showed and as the growing *Uparūpaka*-theatre in later times showed. Among the well-known dramatists, Bhāsa with simple dialogues, full of action and feeling, was eminently fit for the stage. Kālidāsa's plays, as we had repeatedly shown, lent themselves to effective production. Of course *Mṛcchakaṭika* is the most stageable play with a modern appeal. Among one-act plays and farces, how successful the *Bhagavadajjukīya* could be, was demonstrated by the Samskrita Ranga. Among the masterpieces of Sanskrit drama which have been lost, Dr. Raghavan referred to two in particular which were highly stageworthy, the *Devīcandragupta* and the *Puṣpadūṣitaka*.

As regards the staging of all Sanskrit dramas, in general, the speaker said, for modern habits of play-witnessing and the production-methods one had become accustomed to in modern times, it was necessary to edit Sanskrit plays for the modern audiences and stage; they particularly required to be shortened in duration. The Sanskrit plays had continuously been translated or adapted on the vernacular stage in all parts of India in the last hundred years. Today with wide-spread interest in Indian theatre and in our ancient heritage, great attention was due to Sanskrit drama which constituted a precious part of Indian heritage.

Dr. K. Kunjunni Raja, Reader in Sanskrit, Madras University and an active member of the Ranga, spoke in the same Seminar on Modern Malayalam drama.

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Mr. Paul Storm, Dutch expert on Drama who is conducting a Drama course in the Kalakshetra, said in a Press interview recently that he did not believe that Indian stage could enrich itself by imitating Europe. "Be your own", he said. "The best would be to revive old Indian drama using modern techniques. That would be a good beginning. The styles and some of the principles of Sanskrit stage could be adopted. Song, music and dance should be integrated with the play and not just inserted. The structure should be tight, without "boring didactics". He further added that "acting should be more stylised and Indian plays should have less or no scenery but more and more colourful costumes and more imaginative stage lighting."

APPRECIATIONS OF THE RANGA PRODUCTIONS

NATIR PUJA

(*The Kataka Oct. 1, 1961*)

The Samskrita Ranga, Madras presented Tagore's *Natir Puja* in Sanskrit. The Sanskrit translation was done from the original Bengali by Dr. V. Raghavan.

A noteworthy feature of the music was that all the Ragas employed were such Hindustani Ragas as had become familiar in the South. The dances were set by Smt. T. Balasaraswati.

Kumari Priyamvada Raghavan who played the part of the *Nati*, Kumari Maitreyi Ramadurai who played the part of the Queen, and Kumari Meena who played one of the Princesses, acquitted themselves very well in the show.

The *Natir Puja* of the Samskrita Ranga was perhaps the best show presented so far in the Tagore Drama Festival Series.

MALATIMADHAVAM

T. L. VENKATARAMA AIYAR

(*The Hindu—15th July 1962*)

The presentation of the above masterpiece of Bhavabhuti by the Samskrita Ranga is a notable event in the annals of the Sanskrit stage. This is the first time that it is, within living memory, put on boards and that must itself be a matter for congratulation. The drama is also one which is rather difficult to act, and that is partly due to its length, it being a *Prakarana* in ten acts and partly due to its diction which is at places more florid than simple and suited perhaps more to reading than to being spoken as dialogue. Notwithstanding all these features, the drama is one of the masterpieces of the Sanskrit stage and the Samskrita Ranga deserves to be congratulated on the success with which they have put it on the stage.

Sri Patanjali Sastri, who presided at the performance, rightly complimented all the actors on the excellence of their art. *Kāmandakī*, *Mādhava* and *Mālātī* have heavy roles to play and they played them with ease and grace. The 'Unmāda' Scene depicting *Mādhava* in love-madness was somewhat dragging, but that is inherent in the very situation. Perhaps, portions of it

might have been cut. The 'S'masāna' (Burning Ghat) Scene which is one of the most impressive in all literature was done exceedingly well. Here, I thought it was possible to increase the effect of the goblins-scene by displaying the Uikāmukhas and the like. The Chāmundā Scene was superb. Aghoraghaṇṭa played his part well. Kapālakuṇḍalā deserves special mention for the excellence of her acting and for the powerful recital of the Daṇḍaka 'Pracalita'. Madayantikā's words were clear and ringing and Makaranda's disguise as Mālātī was natural and convincing. Saudāminī was one of the most arresting among the actresses; her descent on the mountain with music in Sāveri is unforgettable. I should not omit to mention Kalahamsa who spoke well and acted well.

The actors would appear to have avoided as a rule music of their own on the stage. The emphasis in the staging of a drama should undoubtedly be laid on the acting but there could be no objection to music being resorted to where that could add to the Rasa. Some of the stanzas spoken by Mādhava for example, I think, would have greatly gained by being set to simple music.

The background music was of high aesthetic excellence, but it might have omitted such rare ragas as Śaḍvidhamārginī. It is also a matter for consideration whether the background music might not be reduced, if not avoided, when the actors are actually speaking on the stage. It was noticed that often the flute drowned the voice of the actors.

These suggestions are not intended to detract from the conspicuous success with which the drama had been staged but might be borne in mind when the drama is staged again, which, it is hoped will happen in the near future.

THE MAIL—6th July 62

Bhavabhūti's "Mālatīmādhava", which was staged by the Samskrita Ranga at the Museum Theatre last week, shows that our ancient dramatists possessed a live awareness of reality and could express in their plays life in all its variegated aspects.

There is abundant scope for action in the play and the Samskrita Ranga troupe has done full justice to it. As was to be expected the audience was none too large but those who witnessed the play were well-rewarded.

The role of Mālātī was presented with great dignity emphasising her helplessness while the portrayal of Mādhava was equally effective. The portrayals of Aghoraghaṇṭa and disciple

Kapālakundalā brought to the stage an almost live performance of Kālī-worship. Their rich voice made their words clearly audible, sometime unassisted by the mike, which played tricks occasionally.

The stage settings were noteworthy especially in the manner in which they attempted to take the audience back to the eighth century in which the play is set. Music played a notable part in the success of the play.

Dr. V. Raghavan has been presenting short as well as full-length plays in Sanskrit for the past three years and this play is almost a personal triumph for him. He has trained the troupe to speak clear and faultless Sanskrit with ease.

THE KATAKA—July 22, 1962.

The Ranga made a pioneering attempt with its production of Mālatī Mādhava, for as far as one's memory goes this play has never been tried on the stage in the original.

A notable feature of the production was the special sets that had been prepared to suit the time and place of the play and the settings were particularly striking in the temple, burning ghat and mountain scenes of the play. Another important feature was that several of the lyrical verses of Bhavabhūti which had to be left out from the actual dialogues had been fitted to the background music. All through the play classical Carnatic music was provided as background.

CONTEMPORARY INDIAN LITERATURE, NEW DELHI

(Vol. II. No. 10 Oct. 1962)

The Samskrita Ranga, an institution devoted for the development of Sanskrit stage, put on boards Bhavabhūti's masterpiece, Mālatī Mādhava in Madras the other day. A notable event in the annals of the Sanskrit stage is that this difficult play Mālatī Mādhava of Bhavabhūti, which has been rarely produced, was presented to the public in a most perfect manner by the actors.

The Chāmuṇḍī and S'maśāna scenes presented a live appearance. Aghoraghanta and Kapālakundalā played their roles in a splendid way. Makaranda coming in the guise of Mālatī was quite natural and most convincing.

The music which added to the Rasa was pleasing. The scene set-ups created such an impression that the audience felt the 8th century atmosphere to which the play belonged.

The credit for this success is mainly due to Dr. Raghavan, the founder-President of Samskrita Ranga, who took great pains in directing this play.

INDIAN EXPRESS—4th July 62.

“Mālati Mādhava” the drama by poet Bhavabhūti of eighth century A. D. in Sanskrit has so far never been tried in the original Sanskrit form on the stage, and it is to the credit of Samskrita Ranga and Dr. V. Raghavan, its President, to have produced it, though the play had been abridged.

New sets had been prepared with an eye to authenticity of architecture as it related to the Madhya Pradesh, of the time of the poet and also costumes and other items of make-up answering to the exact description of the time and place of the play.

MR. CHRISTOPHER BYRSKI

(Polish Research Scholar in Sanskrit Drama, Banaras)

For a very long time it was a commonly accepted opinion that the Sanskrit drama was like a fossil which could tell us a lot about the past but which could hardly be restored to life even by a magician.

Despite this deeply rooted conviction there have been found men who contest this opinion and who maintain that though the Sanskrit drama is almost extinct—it can be not only looked at under the microscope in the private laboratory of a scholar but can be revived on the stage and occupy its due place in the culture of the country. To such persons belong Dr. V. Raghavan and the Samskrita Ranga led by him.

Now there are, roughly speaking, two further groupings into which the followers of the revival of the Sanskrit theatre are divided. To use the terms of Nāṭyaśāstra, these are those who advocate the nāṭyadharmī aspect of the presentation (like Habib Tanvir in New Delhi) and those who stress more the Loka-dharmī style relying on the technical equipment of the modern stage. They also are often adherents of the preservation of Sanskrit.

The Samskrita Ranga belongs to the second group. Its production of the *Mālātī Mādhava* presents a realistic conception of a Sanskrit drama yielding to the conventional requirements of the stage only when it is unavoidable. Thus the production maintains realistic make-up, costumes, and stage settings. To mention only a few-scenes near the temple copied—I guess—from Khajuraho or those in the monastery copied from Karla caves. Realistic was also the style of acting which is especially difficult when the spoken language is not that of every day life.

Of course our controversy as to whether realistic or conventional conception of the performance should be given preference is not solved. But I guess that is not the purpose of the Samskrita Ranga's productions. Each and every art has and should have various forms of expression. This is true with reference to the innumerable variety of human artistic experience. But there is something more important and I would say a historical value in the very existence of the Samskrita Ranga. This is the generous gesture of scholars until now confined to the four walls of their universities who come out not only with their learned dissertations but also with so concrete an effort to apply results of their theoretical studies on the stage and to subject them to the criticism of the public. It is of less importance what is the public's verdict in this or that particular case; what counts first and before all is that the activity of the Samskrita Ranga by its presence in the midst of cultural life of the society provokes discussions and poses problems which sooner or later I hope will attract the attention of professional troupes and will contribute a great lot to the creation of a modern, truly Indian stage.

V. T. KRISHNAMACHARI, M.P.

The acting was excellent and the scenic and other arrangements left nothing to be desired. The Ranga is doing great service to the cause of Sanskrit culture by staging these plays.

K. BALASUBRAMANIA AIYAR, B.A., B.L., M.L.C.,

President, Sanskrit Academy, Madras.

The performance was a unique one, as this drama has been rarely put on the stage.

K. CHANDRASEKHARAN

It was a very good idea of yours to have rescued the play from its hitherto unacted condition. Anyhow you have achieved, I think, the impossible.

The actors, all of them, did well, distinct of articulation and clear of expression in their gestures.

Priyamvadā as Madayantikā rendered a good account of herself, with her very audible pronounciation and delicate gestures.

The Smaśāna scene was very impressive and both Aghoragaṇṭha and Kapālakuṇḍalā did their parts to satisfaction.

P. RAMAKRISHNAN, I.C.S.,

Judge, High Court, Madras.

I am stressing the peculiar features of the drama of Malatī-Mādhava only to record my great appreciation of the way in which you and your talented band of actors and actresses acquitted themselves in enacting this play at the Museum Theatre, Madras. The scenes were simply and effectively exhibited. The acting was unusually good, especially in the difficult portions where the Rasas of love, fear, horror, and sorrow had to be revealed by changing moods. It will not be fair to single out any particular actor or actress for special mention, where the standard of action has been far above the average.

I congratulate you and the Samskrita Ranga, Madras, on a very good effort. The enaction of this drama should also serve to remind the public of the invaluable service which the Samskrita Ranga is doing for the cause of Sanskrit.

S. VENKATESWARAN, I.C.S., (Retd.),

Chairman, Madras State Sangita Nataka Sangam.

The Samskrita Ranga, Madras, has been rendering national service of the highest order by staging Sanskrit dramas. Its latest achievement is the production of Mālatī Mādhava. The audience which saw this production on the 29th June, 1962, at the Museum Theatre, Madras, was greatly impressed by this cultural treat. The acting was good, and the amateur actors and actresses gave a good account of themselves, thanks to their natural gifts, and love of Sanskrit and the dramatic art.

Mālatī Mādhava is a difficult play to produce, and Dr. Raghavan, the President of the Samskrita Ranga, Madras, deserves our gratitude and hearty congratulations, for his fine production of this play.

T. N. RAMACHANDRAN, M.A., F.A.S.,

*Retd. Joint Director General of Archaeology, Special Officer of
Archaeology, Government of Madras.*

While I was wondering how anybody could stage Mālātī-Mādhava and that in Sankrit, I was greatly surprised by its actual and successful production by the Samskrita Ranga, Madras. You should have spent much time and thought to get the play stage-worthy. My impression after seeing your production is one of happiness. The complicated story became clear and the scenic arrangements suited the times and environments. Priyamvada's performance and utterance of Sanskrit were good.

May god bless the Samskrita Ranga !

'MALATI MADHAVA' IN THE MUSIC ACADEMY CONFERENCE.

THE MAIL

The play in its original form is rather long, but thanks to the efforts of Dr. Raghavan and his colleagues it has been suitably abridged to suit the stage presentation without, however, losing any significant incident.

The portrayal of each character was unique and superb, the different participants mustering their very best in histrionic talents. The actor essaying the hero rendered his part conscientiously and almost lived the role. Other artistes ably supported the movement of the drama.

Special mention has to be made of the part played by Kumari Priyamvada Raghavan, who has a bright future ahead as a first class heroine in stage plays.

The costumes were proper, and the lighting arrangements left nothing to be desired.

THE SWADESAMITRAN (Sunday Supplement), Madras. 7-7-1962.

Those who took part in Mālātī Mādhava are scholars and amateurs, but their acting was of the standard of that of the professionals.

Amongst them special mention should be made of Kum. Kanaka as Mālati. Kum. M. R. Meena as Lavangikā, the Maid seemed to vie with the heroine at some places in acting. She had a good number of dialogues to be memorised and she is to be congratulated for rendering them fluently and without forgetting.

Kum. Priyamvada Raghavan, as Madayantikā, revealed her mature talents in acting in the few scenes in which she appeared. The scene in which she escapes with Makaranda gave proof of her mastery of Bharatanāṭya. Kum. Jayanti as Kāpālī acted naturally and effortlessly.

As expected, music was a special feature of this play. The Ragas were suitable to the situations and the rendering of them to reveal the moods were all well handled.

The direction by Dr. V. Raghavan was well done and the scenic arrangement and lighting were comparable to those of some of the foreign troupes.

THE DINAMANI (Sunday), Madras, 13-1-1963.

Even those with long experience on Sanskrit stage will be somewhat hesitant in presenting Mālati Mādhava of Bhavabhūti which is difficult to be put on boards. But such a hard task was achieved by the presentation of this play by Dr. V. Raghavan, who has been presenting to the public several Sanskrit dramas. He has achieved a great success by staging this under the auspices of the Music Academy.

Sri Ganesan who took the hero Madhava's role gave a very good account of himself by his capacity to speak Sanskrit fluently and forcibly and by his delineation of the sentiments of Śṛṅgāra and Śoka.

Kumari Kanaka, in the role of Mālati, pleased the audience by her proper characterisation of the role, excellent acting and good facial expressions.

The Śmas'āna scene which brought out the Rasas of Bībhatsa and Bhayānaka, enthralled the audience.....At present, when there is not enough encouragement for Sanskrit, it was noteworthy that the audience sat witnessing the play in silence and evinced their interest and enthusiasm in Sanskrit plays.

MALAVIKAGNIMITRA

Henry W. Wells, Curator, Brander Matthews Dramatic
Musuem, New York 27.

I speak my appreciation of the tape recordings of the Mālavikāgnimitram as given under your direction. They unveil a new world. The beauty of speech, voice and instruments and their perfect blending is a thing of great joy. The more I have considered the performance, the more I prize its value and the more deeply feel that this Museum is indebted to you.

RANGA'S RADIO FEATURES

Y. Mahalinga Sastri, Tiruvalangadu.

A few days back I happened to hear a recital of the IVth Act of Mṛcchakatika by your party on the Radio. It was superb. It should be surpassing anything to an eye witness. It brought out very well the heart of the Poet whose blessings you are sure to have for this labour of love.

FELICITATIONS IN SANSKRIT VERSE

DR. TRIVEDI, DIRECTOR OF ARCHAEOLOGY OF MADHYA PRADESH

(At the end of the Śakuntala produced by Samskrita Ranga
at Ujjain and Bhopal)

सुमनोभारतीरङ्गकलामुज्जीवयन्पुनः ।

अपरो भरताचार्यो जयतात् राघवाभिधः ॥

कालिदासकवितारसाम्बुधौ मज्जनं भवतु वो मुदावहम् ।

राघवार्यवचनामृतावलीजाह्नवीसलिलमज्जनं यथा ॥

देवकतुं चाक्षुषमप्रमेयमक्ष्णोः पुरस्तान्निजपाटवेन ।

संस्थापयन् भिन्नरुचेर्जनस्य प्रकर्षमायातु स राघवार्यः ॥

कचिच्च यक्षः कचनामिमित्रो दुष्यन्तवत् विक्रमवत् कदाचित् ।
 प्रदर्श्य कुत्रापि कुमारवर्यमलाघवं यातु स राघवार्यः ॥
 दुष्यन्तेन शकुन्तलामुपवने श्रीविक्रमेणोर्वशीं
 यत्नैर्मालविकां तथामिसुहृदा राज्ञा च संयोजयन् ।
 मृद्वीकारसंसंमितां श्रुतिपुटे वाचं तथा नेत्रयोः
 पीयूषाञ्जनमर्पयन् सुकुशलः को राघवार्यारपरः ॥
 भोजपालस्य रसिकान् कुर्वन्मदरसाप्लुतम् ।
 रसालंकारशास्त्रज्ञो (अथवा जानकीसुन्दरोपेतो) राघवो यात्वलाघवम् ॥

SRIJIVA NYAYATIRTHA

Principal, Sanskrit College, Bhatpara, 24, Parganas, W. Bengal.

(On the occasion of the production of the *Mālatīmādhava*)

रङ्गस्थं विदधद्विधानकठिनं यो मालतीमाघवं
 नाट्यं संस्कृतरङ्गसभ्यनिचयो धन्यो धरण्यामसौ ।
 'पद्मालङ्कृति' राघवाहितकलाशिक्षासमीक्षाबलाद्
 भूयाद् भूरिमुखाप्तये सुमनसां तस्य प्रयोगोऽधुना ॥

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